FIFTH EDITION---ENLARGED AND IMPROVED.

THE NEW-BRUNSWICK COLLECTION

OF

SACRED MUSIC.

"Praise the Lord, for the Lord is good; sing praises unto his name, for it is pleasant."—PSALM CXXXV. 3.

New-Brunswick,

PRINTED AND PUBLISHED BY TERHUNE & LETSON.

1829

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SELECTION OF TUNES

FROM

THE MOST APPROVED AUTHORS IN EUROPE AND AMERICA.

DESIGNED

PRINCIPALLY FOR THE USE OF CHURCHES.

BY CORNELIUS VAN DEVENTER.

"Praise the Lord, for the Lord is good; sing praises unto His name, for it is pleasant."—Psalm cxxxv. 3.

FIFTH EDITION, ENLARGED AND IMPROVED.

New-Brunswick:

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1829

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"The New-Brunswick Collection of Sacred Music.—A Selection of Tunes from the most approved Authors in Europe and America. Designed principally for the use of Churches. By Cornelius Van Deventer. 'Praise the Lord, for the Lord is good; sing praises unto His name, for it is pleasant.'—Psalm cxxxv. 3."

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WILLIAM PENNINGTON,

Clerk of the District of New-Jersey.

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TO THE PUBLIC.

The Subscribers, in offering to the public this Fifth, and enlarged edition of the "New-Brunswick Collection of Sacred Music," remark, that they have closely prosecuted the design of the first compilers of the work, in selecting such tunes as are peculiarly adapted to Church Music; and in doing this they have commanded the skill and experience of one of the oldest and most judicious practical musicians in the state, who has carefully expunged from this edition such tunes as were in any respect exceptionable, supplying their place with the most approved and popular tunes now in use. They therefore cheerfully submit the investigation of the work to all who are capable of appreciating its merits, with full confidence that its own intrinsic worth will be an ample recommendation, and procure for it a circulation as extensive as any music book now in use.

THE PUBLISHERS.

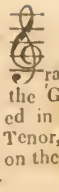
New-Brunswick, Nov. 1828.

EXPLANATION OF MUSICAL TERMS.

Adagio—with a slow movement.
Affetuoso—
Amoroso— } in a style of execution adapted to express affection, tenderness and supplication
Allegro—a brisk and sprightly movement.
Allegretto—less quick than Allegro.
Alto—Counter, or high Tenor.
Andante—with distinctness.
De Capo, or D. C.—close with the first strain.
Expressivo—with expression.
Forte—strong and full.
Fortissimo—very loud.
Largo—the slowest degree of movement.
Piano, or Pia—soft.
Pianissimo, or Pianiss.—very soft.
Spirituoso—with spirit.
Vivace—in a brisk and lively manner.
Duo, or Duetto,—for two voices or instruments.
Crescendo, or Cres.—to swell the sound.
Maestoso—slow, firm and bold.
Moderato—a movement between Andante and Allegro.

TREBLE & TENOR.

G	22	Sol
F	21	Faw
E	20	Law
D	19	Sol
C	18	Faw
B	17	Mi
A	16	Law
G	15	Sol
F	14	Faw
E	13	Law



This character, called the G cliff, is used in Treble and Tenor, and stands on the second line.

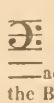
COUNTER.

G	15	Sol
F	14	Faw
E	13	Law
D	12	Sol
C	11	Faw
B	10	Mi
A	9	Law
G	8	Sol
F	7	Faw

This character, called the Counter cliff, is used in Counter, and stands usually on the middle line.

BASS.

A	9	Law
G	8	Sol
F	7	Faw
E	6	Law
D	5	Sol
C	4	Faw
B	3	Mi
A	2	Law
G	1	Sol

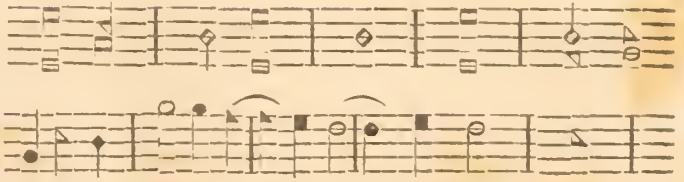


This character, called the Bass cliff, is used in Bass, and stands on the 4th line.

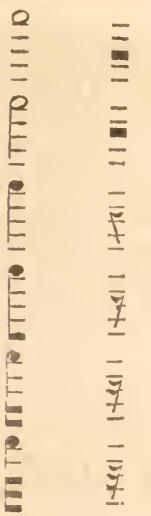
The first column, shews the order of the letters as they stand on the lines and spaces in each stave. The Tenor is omitted, in its proper place, because it is the same as the Treble, only one eighth below it. The woman's voice, being one eighth above the man's. The second shews the connection of the parts, by exhibiting in figures the number of different sounds in the three octaves. The third shews the names and order of the notes in each stave.

Choosing notes, stand one over the other, either of which may be sung.

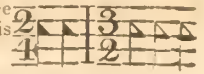
Syncopation is when notes are so placed that the hand must rise and fall not always at the beginning of each note, but often in the middle.



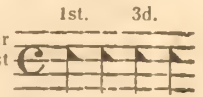
NOTES. RESTS.



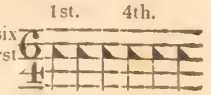
Accent is a certain force of sound, which, when a bar consists of two or three equal parts, is on the first.



When of four it is on the first and third.



When of six it is on the first and fourth.



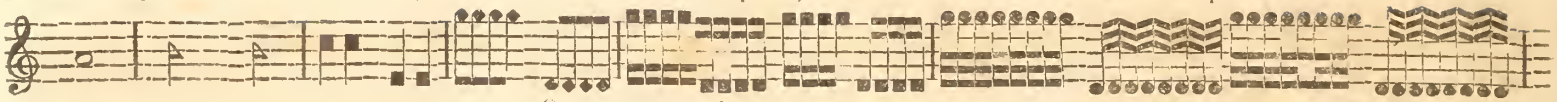
A semibreve rest fills a bar, in all moods of time; the other rests are marks of silence, equal in time to the notes after which they are called.

The natural place for Mi, is in B.

But if B be flat, Mi is in	E	If F be sharp, Mi is in	F
if B and E,	A	If F and C,	C
if B, E, and A,	D	If F, C, and G,	G
if B, E, A, and D,	G	If F, C, G, and D,	D

A SCALE OF NOTES AND THEIR PROPORTION.

1 Semibreve is equal to 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, 32 Demisemiquavers.



Brace. Shows how many parts are to be sung together.

Stave. Five lines, with their spaces, whereon music is written.

Ledger Line. Is added, when notes ascend or descend beyond the stave.

Flat. ♭ Set before a note, sinks it half a tone.

Sharp. ♯ Set before a note, raises it half a tone.

Natural. ♮ Restores a note before made flat or sharp, to its primitive sound.

Slur. Drawn over or under any number of notes, shows that they are all sung to one syllable.

Dot, or Point. At the right hand of a note, adds to it half its length.

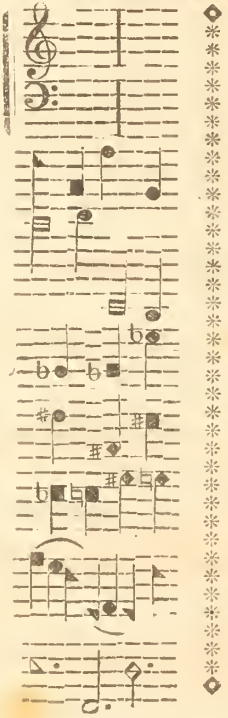
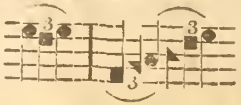
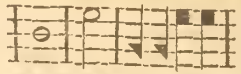


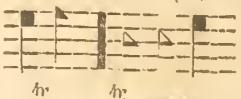
Figure. 3 Over or under any three notes, shows that they are to be sung in the time of two.



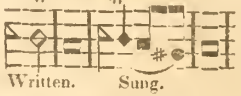
Single Bar. Divides the time according to the measure note.



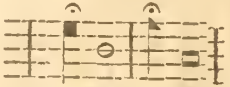
Double Bar. Shows the end of a strain.



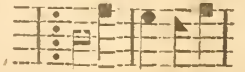
Trill. tr A note proper to be shaken or graced.



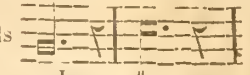
Hold. Notes thus marked, are to be held beyond their usual time.



Repeat Shows that the tune is repeated from it to the next double bar or close.

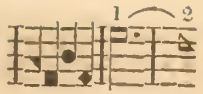


:‖: Denotes a repetition of the preceding words

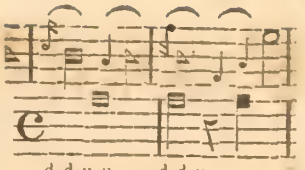


Close. Shows the end of a tune.

1 2 At the end of a strain that is repeated, the note or notes under 1 is sung before the repeat, and those under 2 after: but if tied with a slur, both are sung after the repeat.

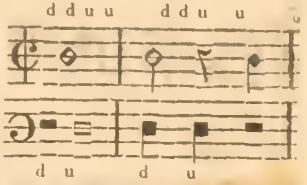


Slide — A leading note, or graceful sliding from one note to another.



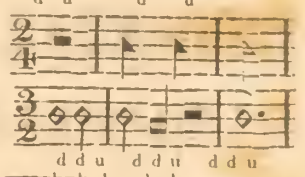
Common Time Moods.

- First — Has a semibreve or its quantity in a measure, sung in the time of four seconds; four beats in a bar, two down and two up.
- Second — Has the same measure note, and beat in the same manner, only half as quick again,
- Third — Has the same measure note, and sung as quick again as the first; two beats in a bar, one down and one up.
- Fourth — Has a minim in a measure, and beat as the third mood, only a third quicker.



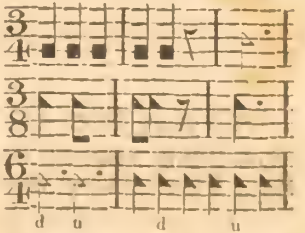
Triple Time Moods.

- First — Contains three minims or their quantity in a measure, sung in the time of three seconds; two beats, one down and one up.
- Second — Contains three crotchets in a measure, and beat in the same manner, only half as quick again.
- Third — Contains three quavers in a measure, and beat as the second mood, only a third quicker.



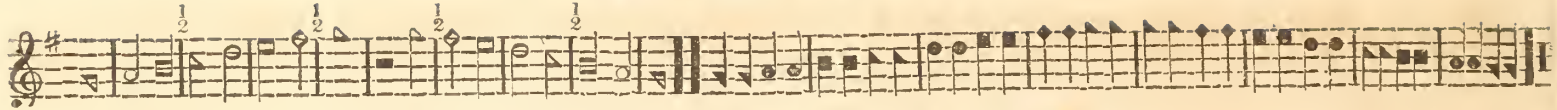
Compound Moods.

- First — Contains six crotchets in a measure, sung in the time of two seconds, two beats, one down and one up.
- Second — Contains six quavers in a measure, and beat as the first, only half as quick again.

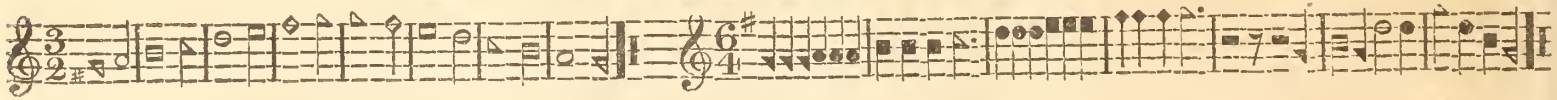


N. B. The hand falls at the beginning of every bar, in all moods of time.

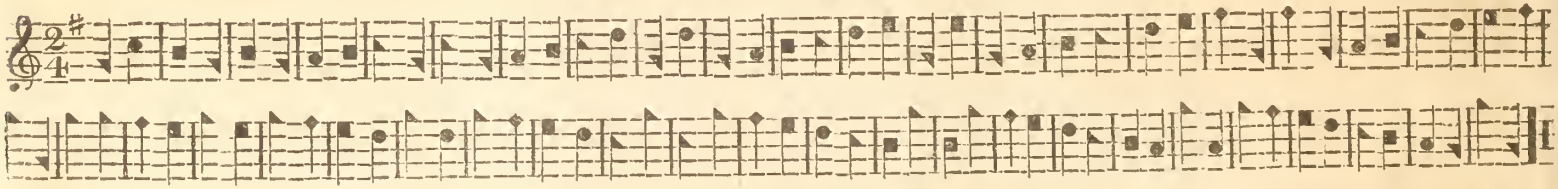
The Eight Notes.



Lessons for Tuning the Voice.



Intervals Proved.

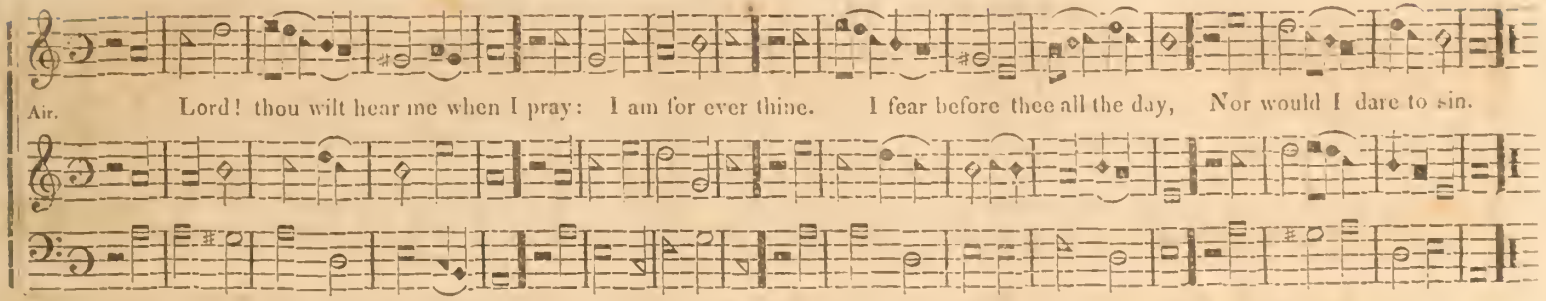


OF THE KEY NOTE.

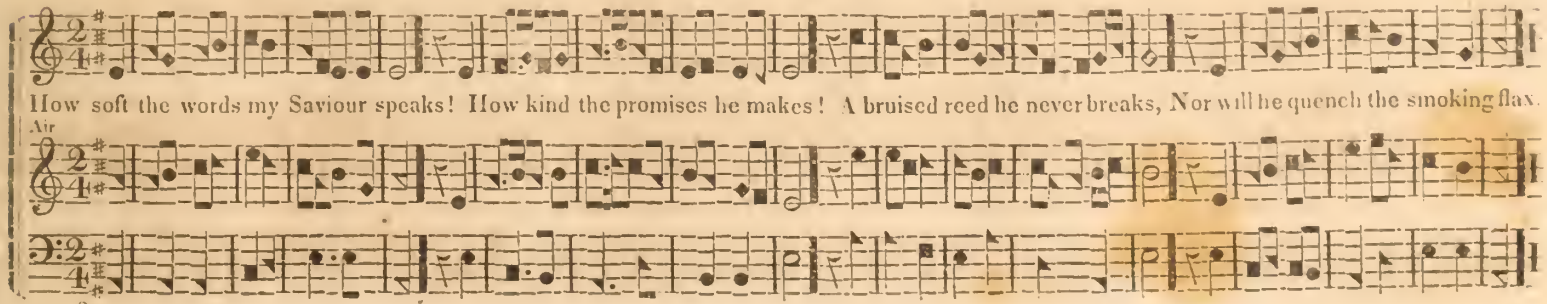
The Key Note is the predominant tone, to which all the other sounds have a reference, and is generally the concluding note of the principal part, and always of the bass. There are but two keys, viz. the Sharp, or major key, Faw, placed next above Mi; and the Flat, or minor key, Law, placed next below Mi. Tunes in the sharp key are naturally expressive of the cheerful and lively passions, while the flat key is adapted to the grave, the mournful and the pathetic. Hence choristers should always be careful to select such tunes, either in the flat or sharp key, as shall agree with the subject matter of the verse about to be sung, lest the words and the tune be at variance.

New-Brunswick Collection of Sacred Music.

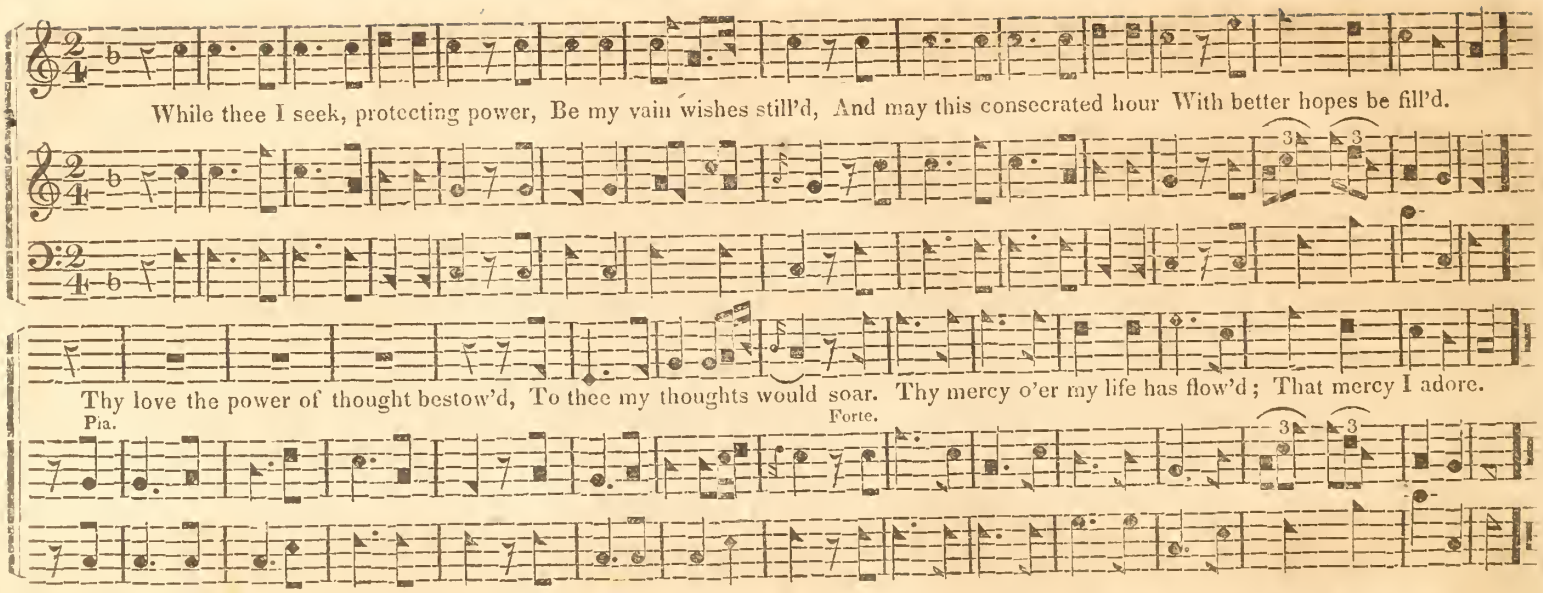
BRUNSWICK, C. M. Flat Key on A.



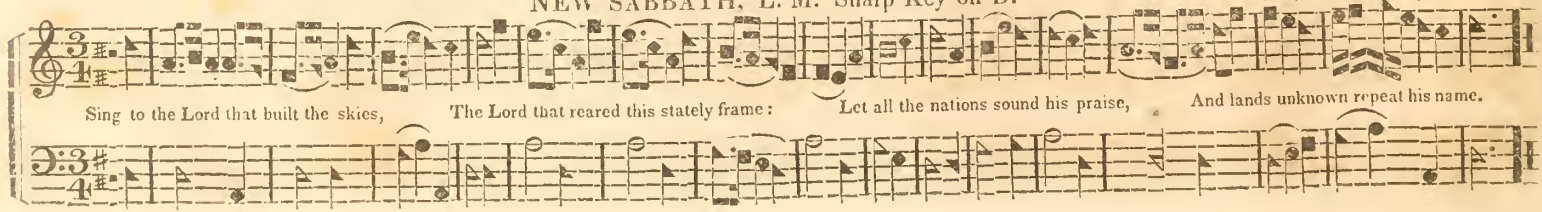
LITCHFIELD, L. M. Sharp Key on A.

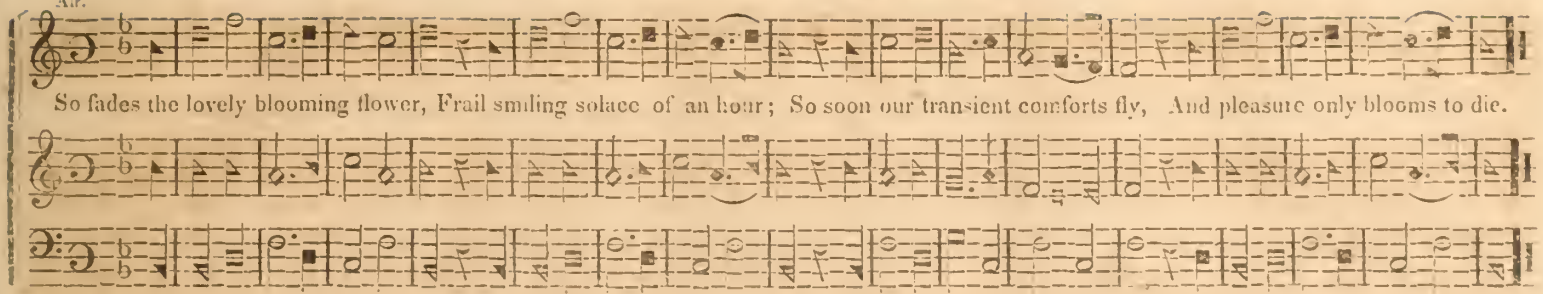


RETIREMENT, C. M. Sharp Key on F.

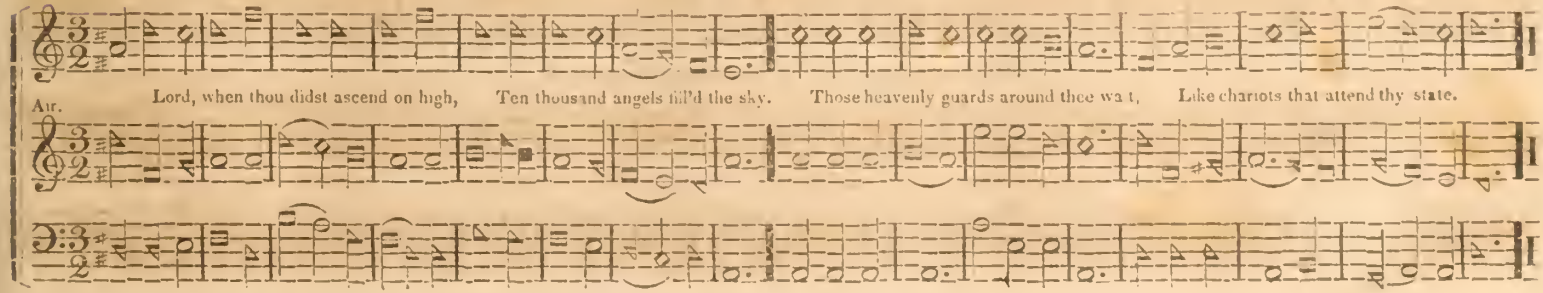


NEW SABBATH, L. M. Sharp Key on D.

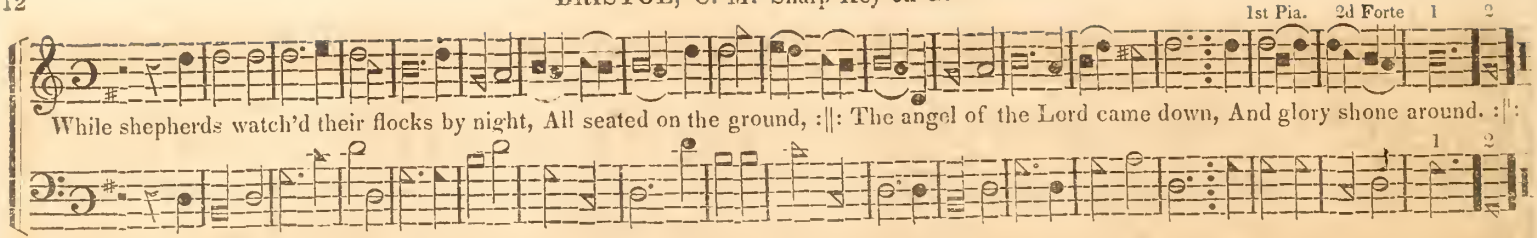




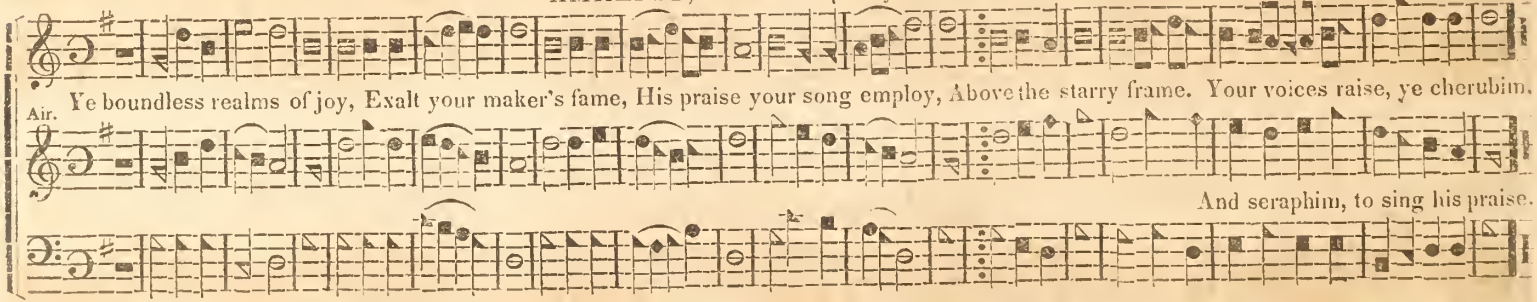
BLENDON. L. M. Sharp Key on D.



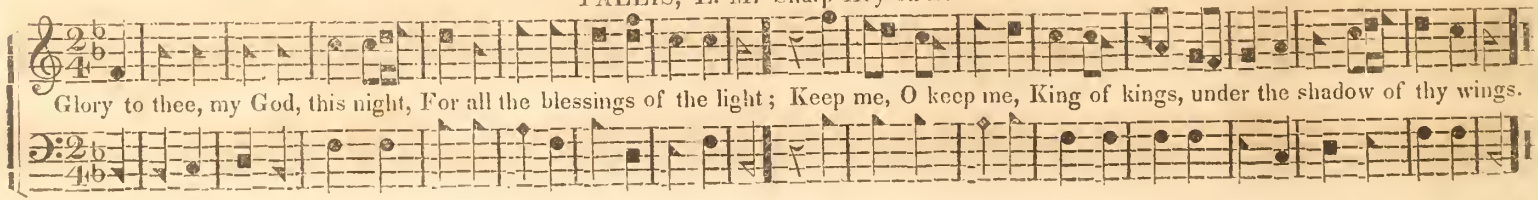
BRISTOL, C. M. Sharp Key on G.

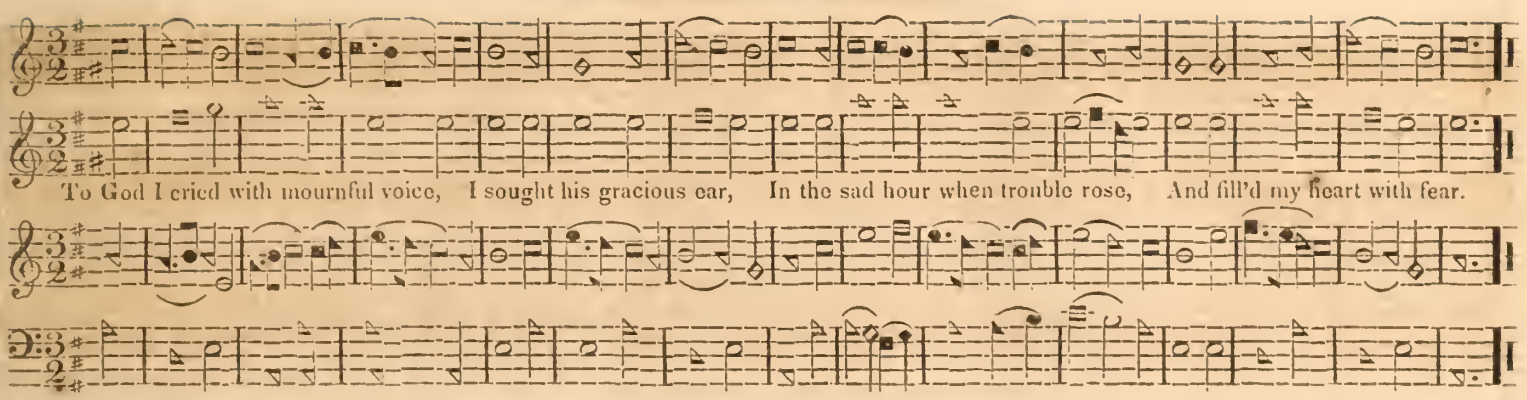


AMHERST, P. M. Sharp Key on G.

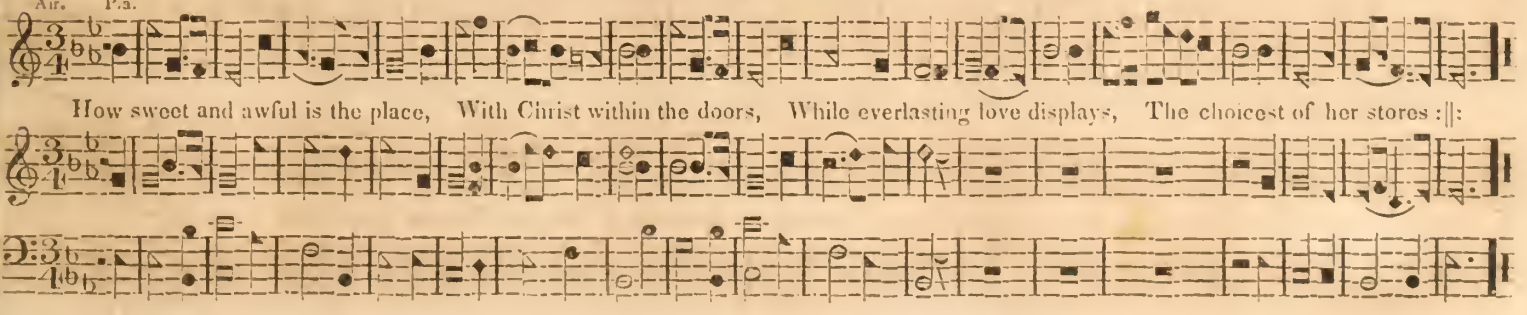


TALLIS, L. M. Sharp Key on B.

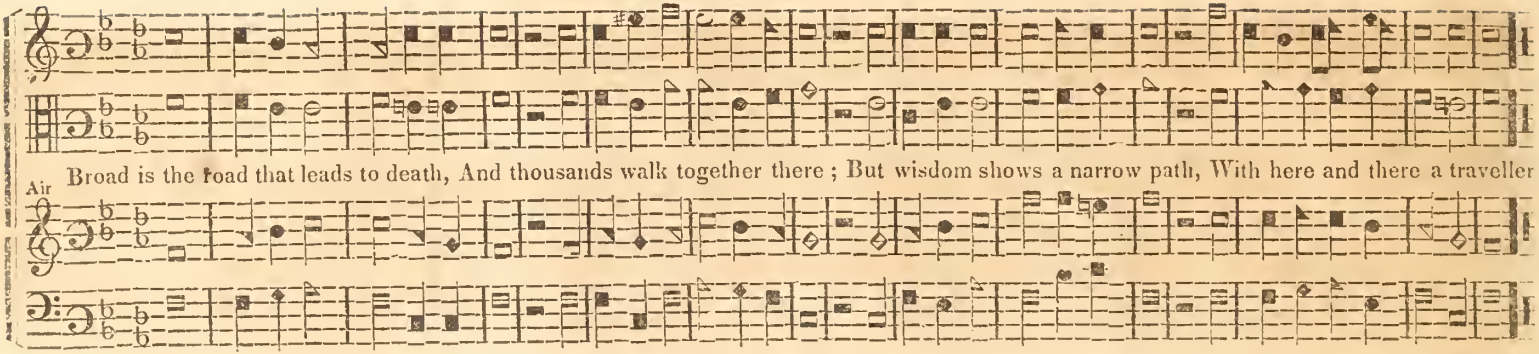




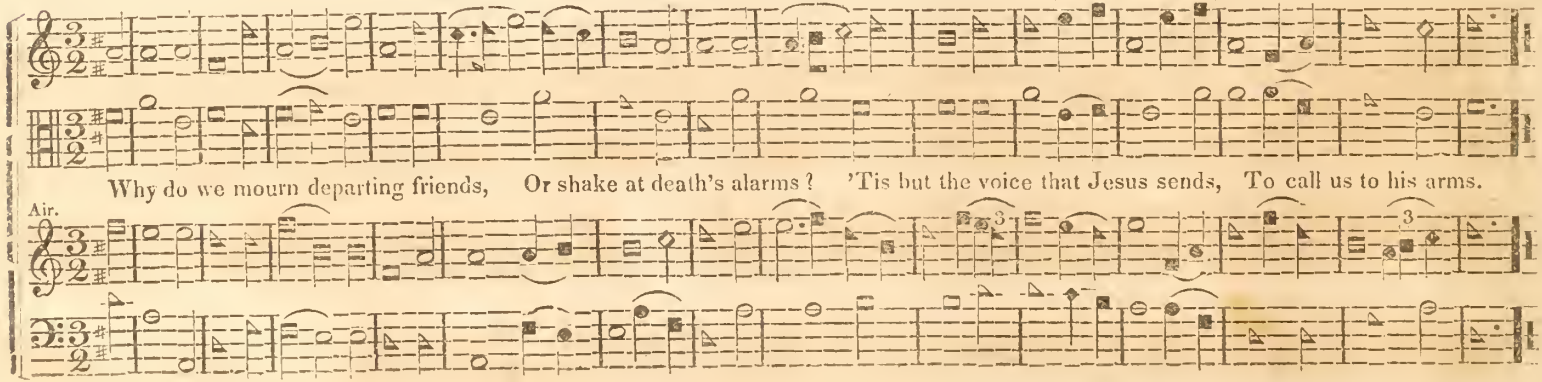
BRADFORD, C. M. Sharp Key on E.

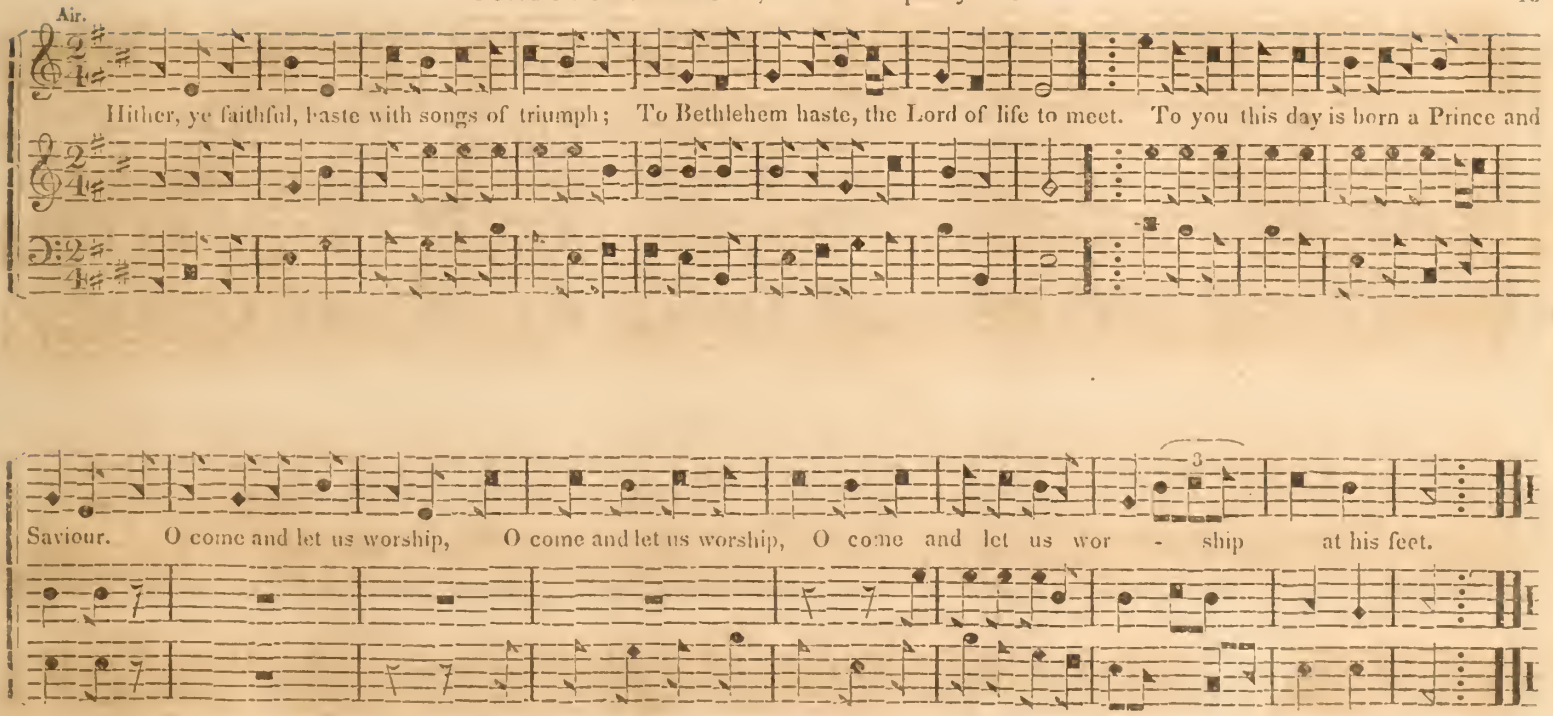


WINDHAM, L. M. Flat Key on F.



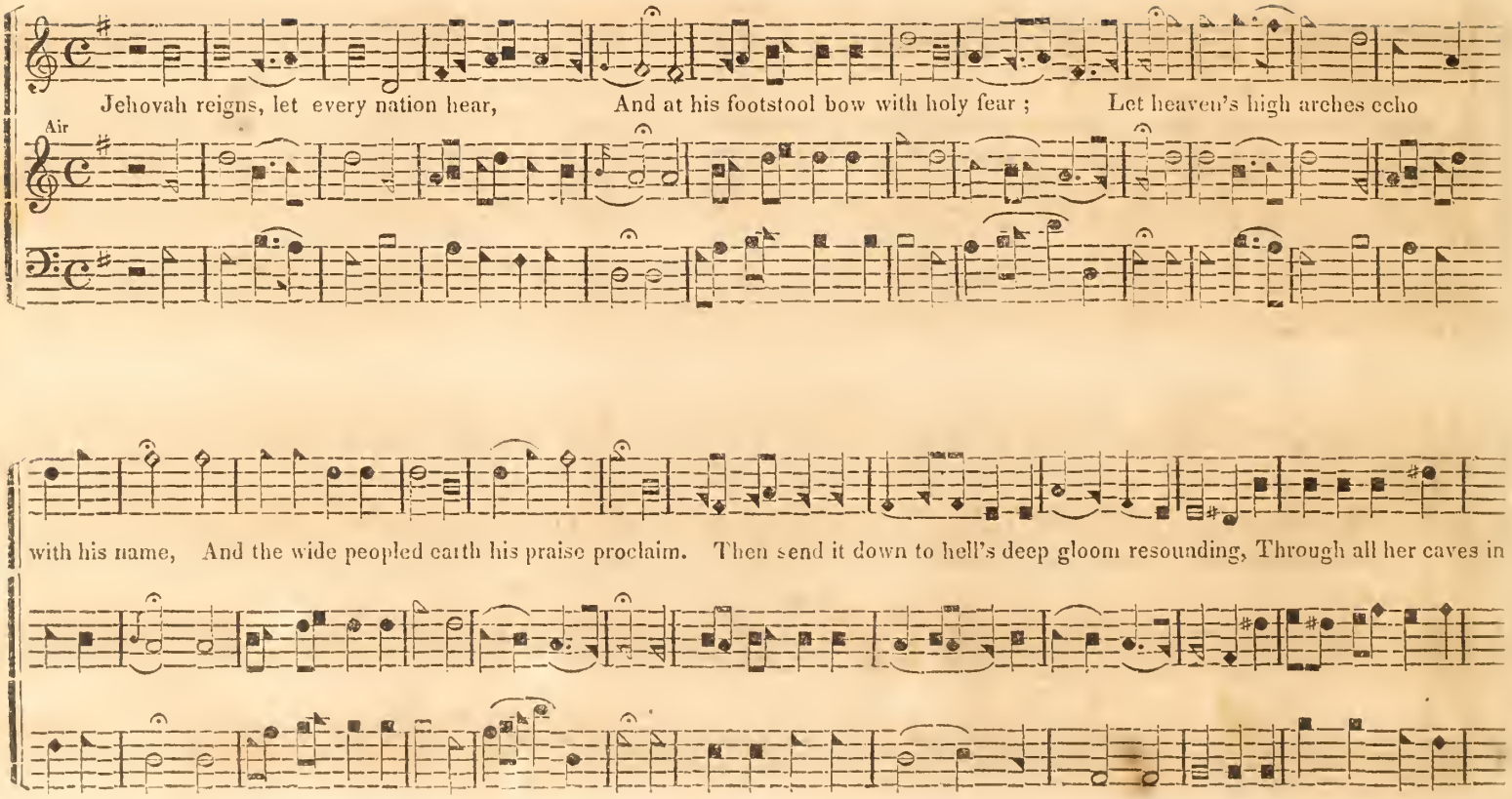
CHINA, C. M. Sharp Key on D.

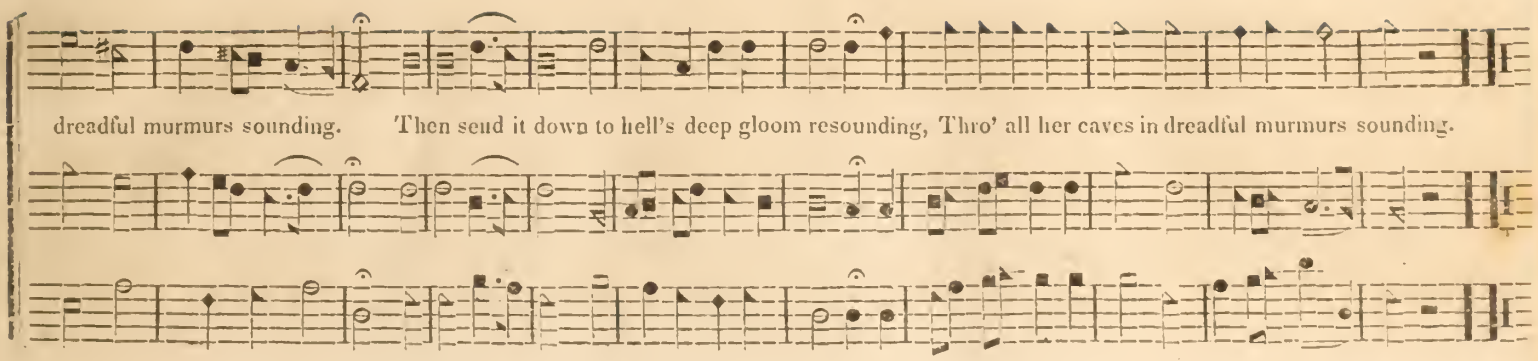




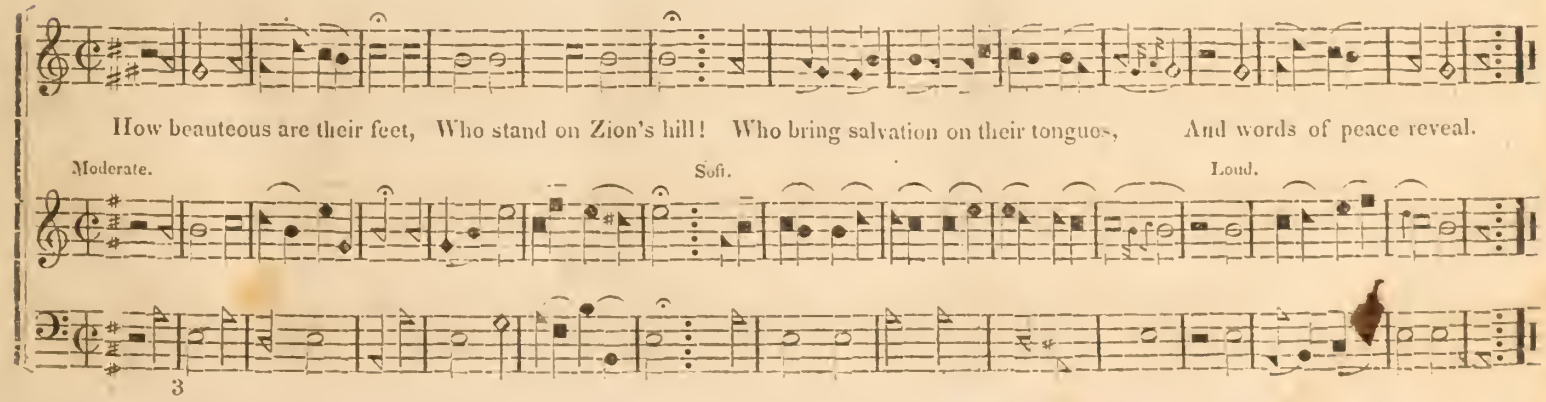
O Jesus, for such wond'rous condescension,
Our praises and rev'rence are an off'ring meet;
Now is the word made flesh, and dwells among us,
O come and let us worship at his feet.

Shout his Almighty name, ye choir of angels,
And let the celestial courts his praise repeat;
Unto our God be glory in the highest;
O come and let us worship at his feet.


Jehovah reigns, let every nation hear, And at his footstool bow with holy fear ; Let heaven's high arches echo
Air
with his name, And the wide peopled earth his praise proclaim. Then send it down to hell's deep gloom resounding, Through all her caves in

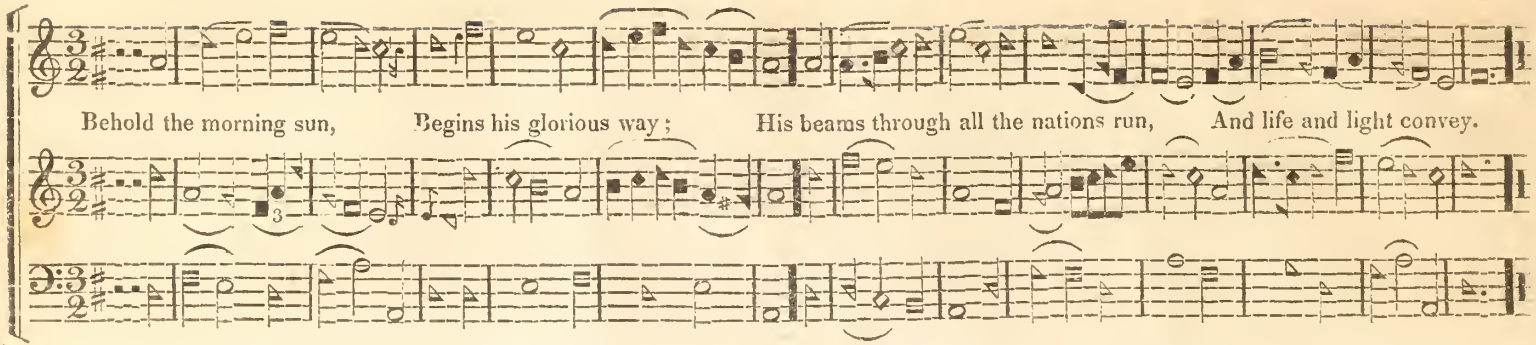


SHIRLAND. S. M. A ♯ *Stanley.*

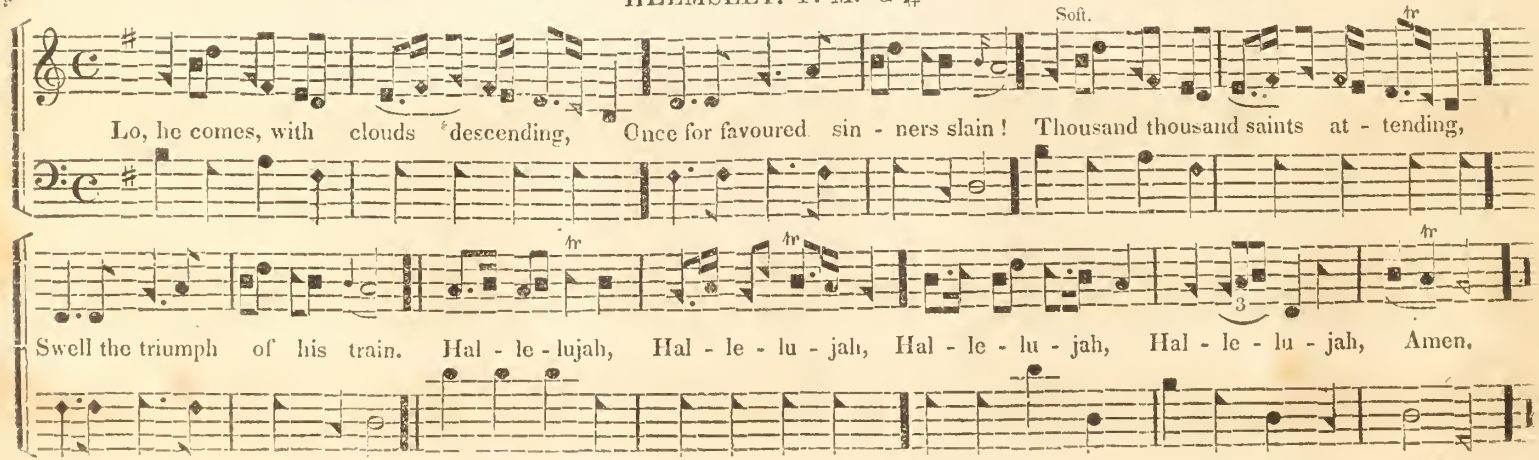


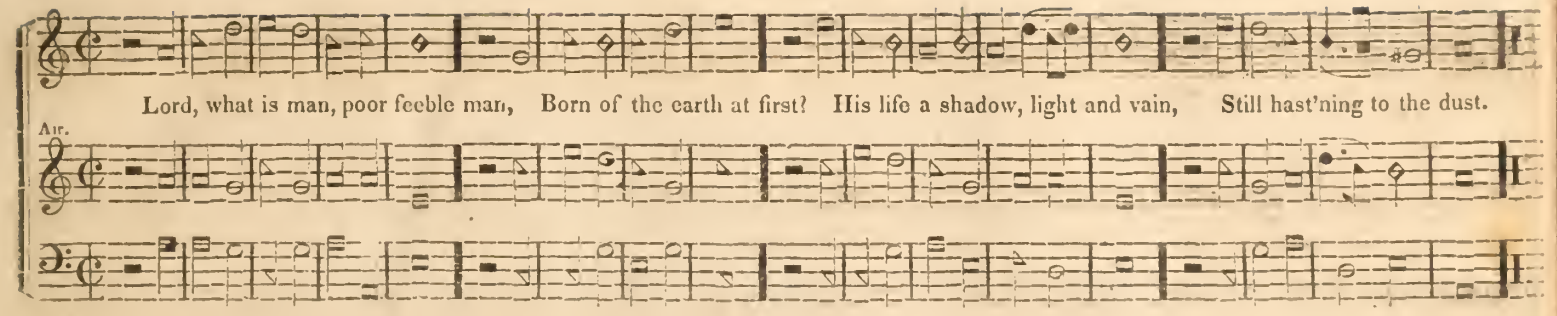
PECKHAM. S. M. D♯

Smith.

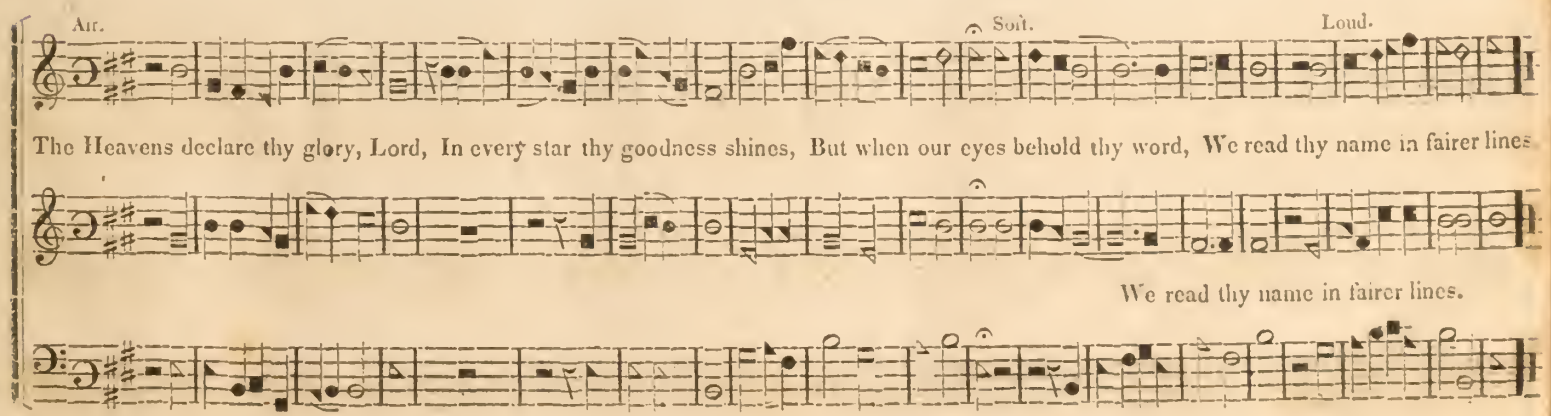


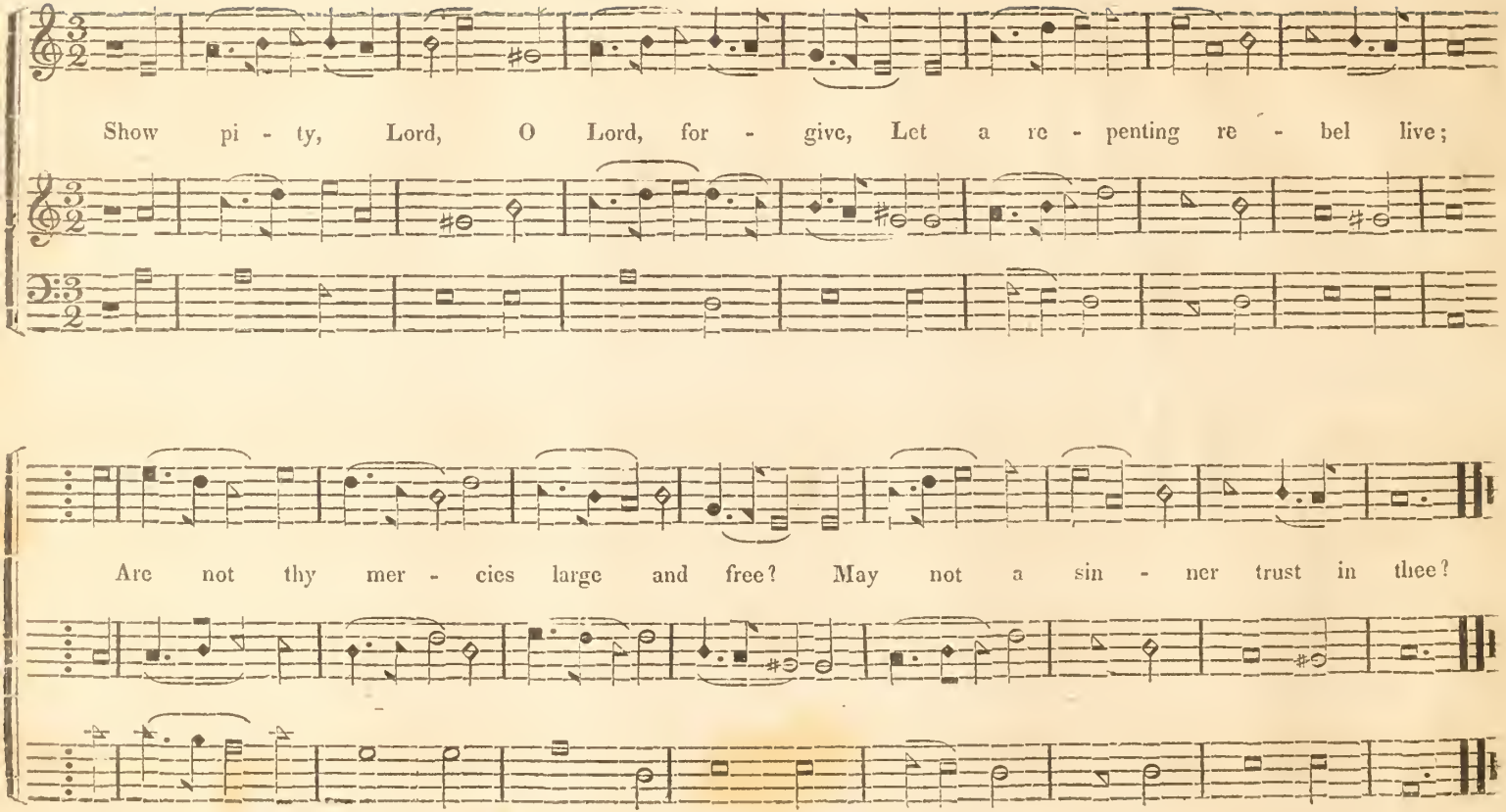
HELMSLEY. P. M. G♯

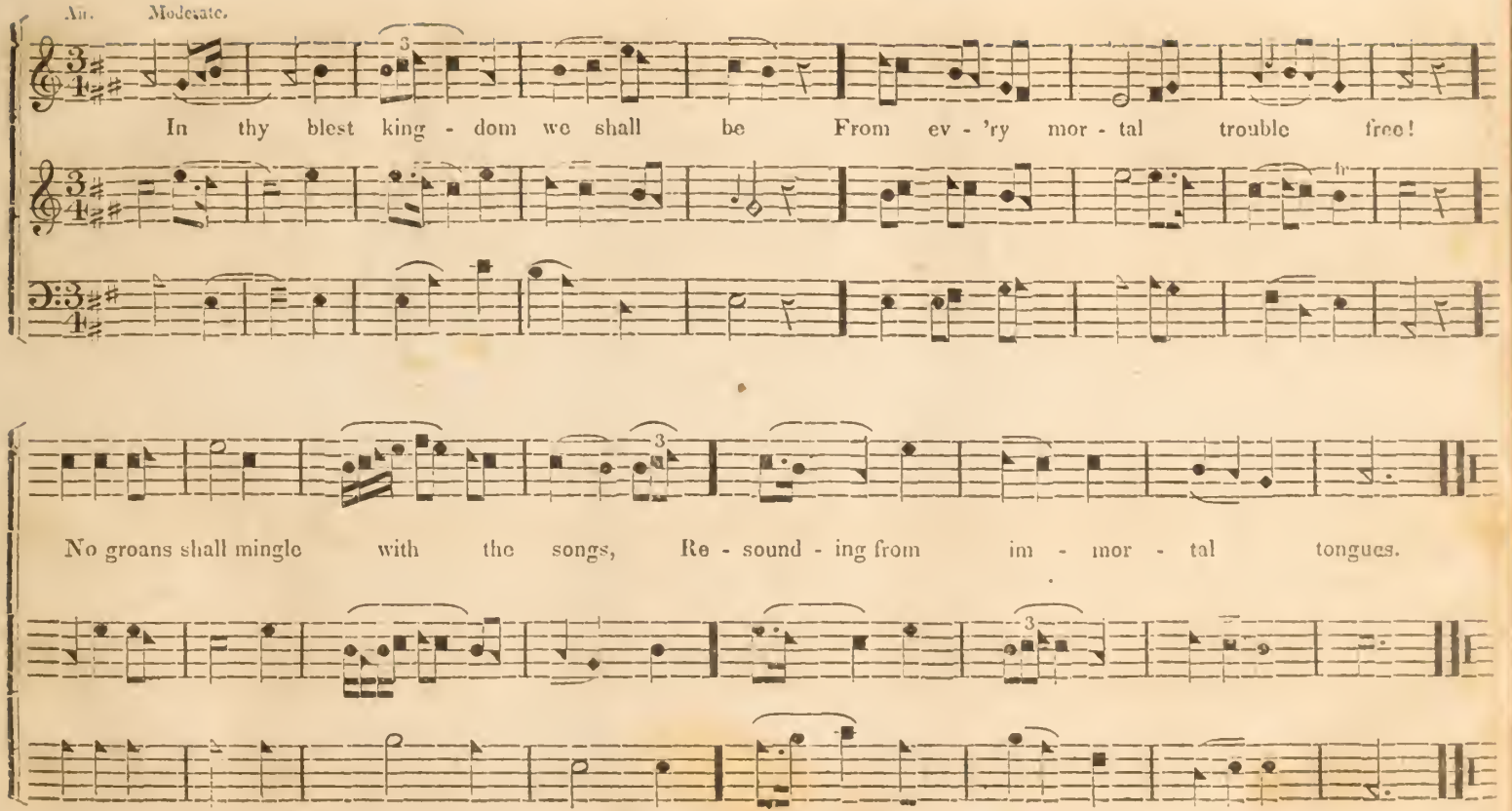




HORSLEY. L. M. E ♯ *Tucker.*

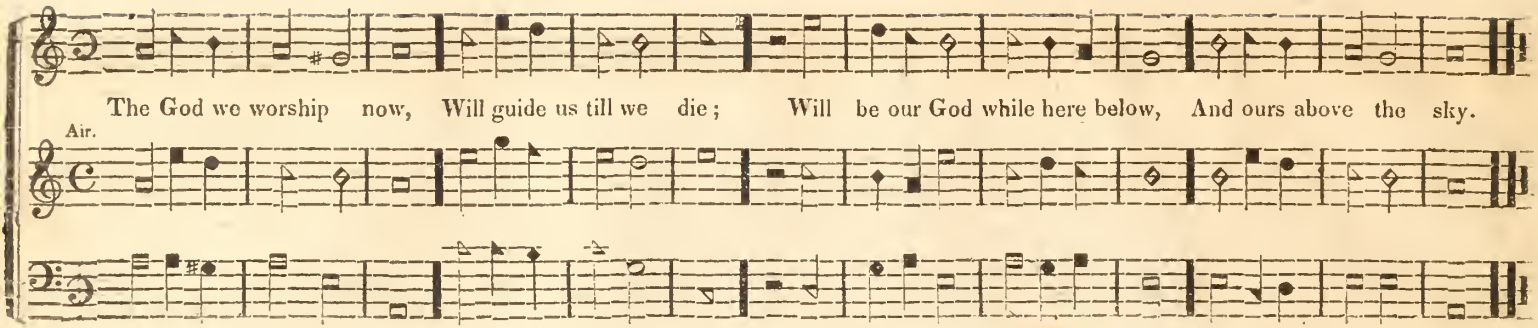



Show pi - ty, Lord, O Lord, for - give, Let a re - penting re - bel live;
Are not thy mer - cies large and free? May not a sin - ner trust in thee?


Air. Moderate.
In thy blest king - dom we shall be From ev - 'ry mor - tal trouble free!
No groans shall mingle with the songs, Re - sound - ing from im - mor - tal tongues.

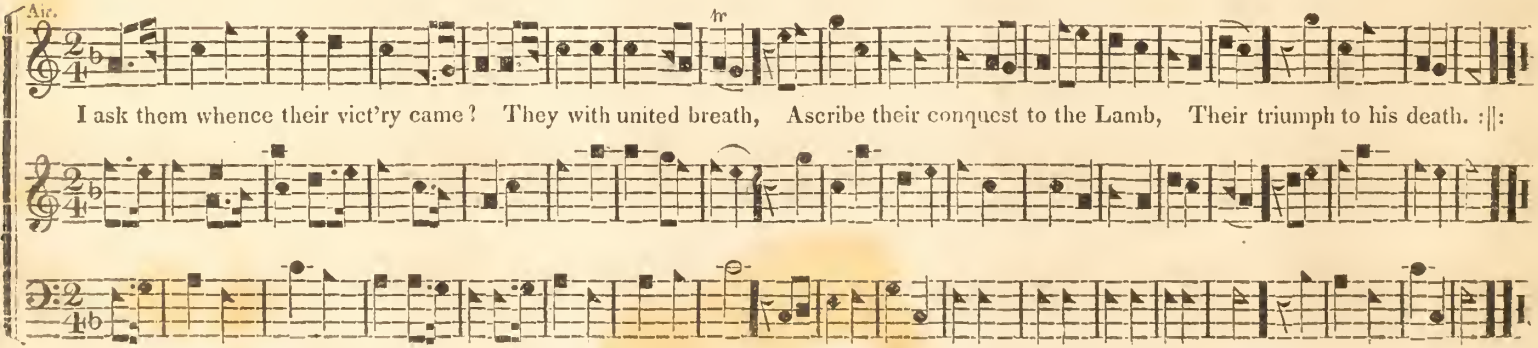
AYLESBURY. S. M. A♭

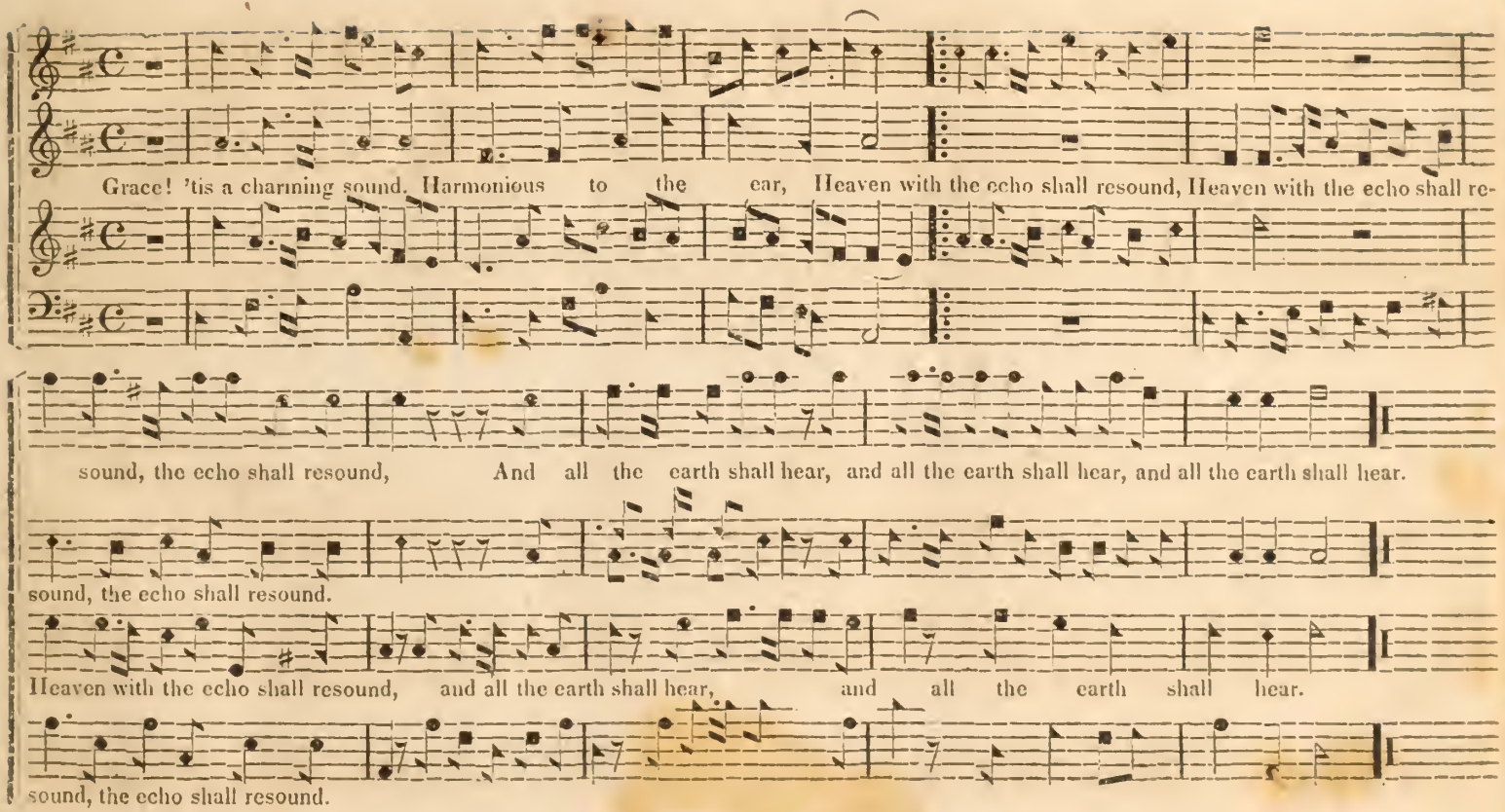
Williams.

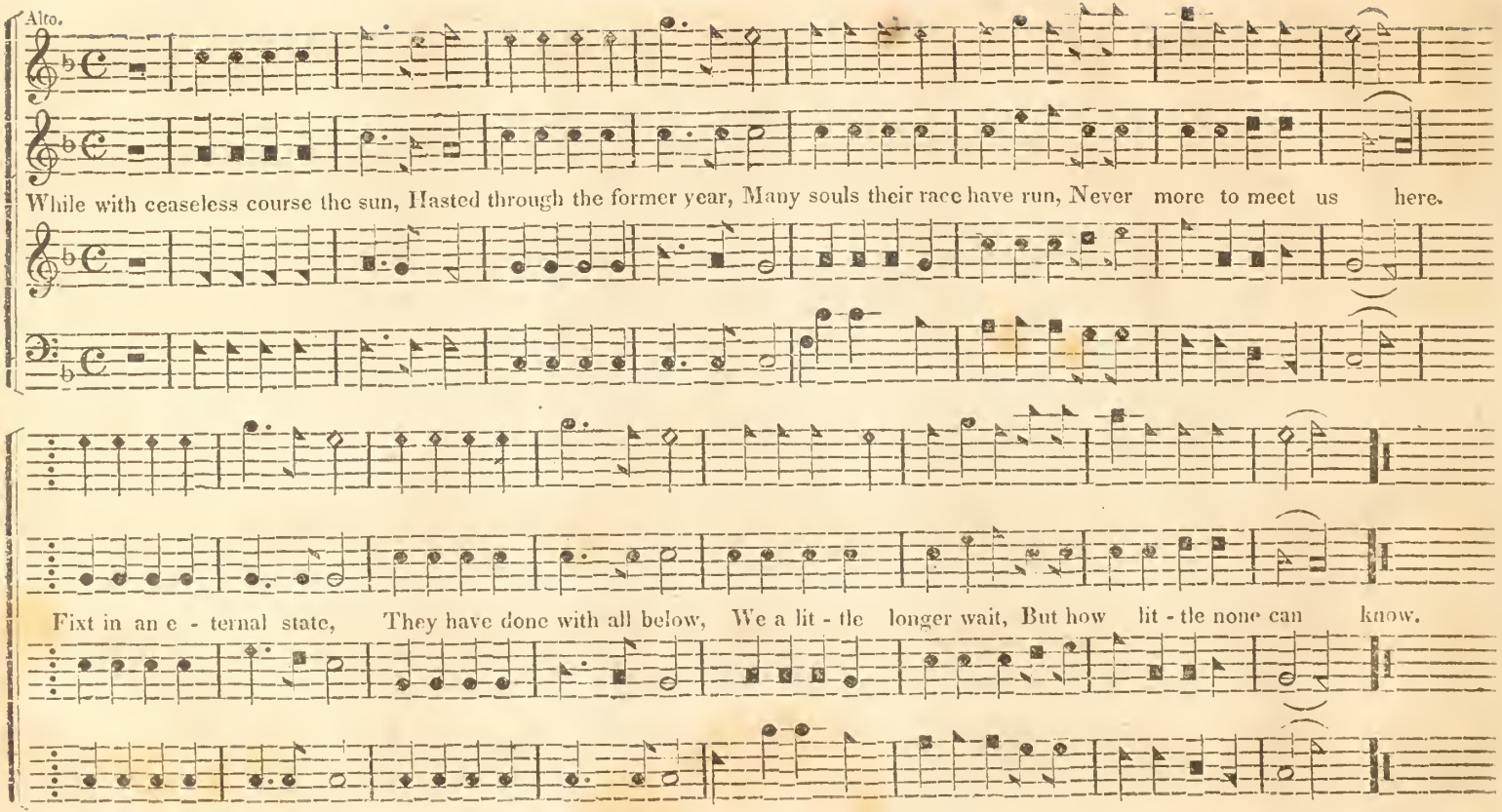


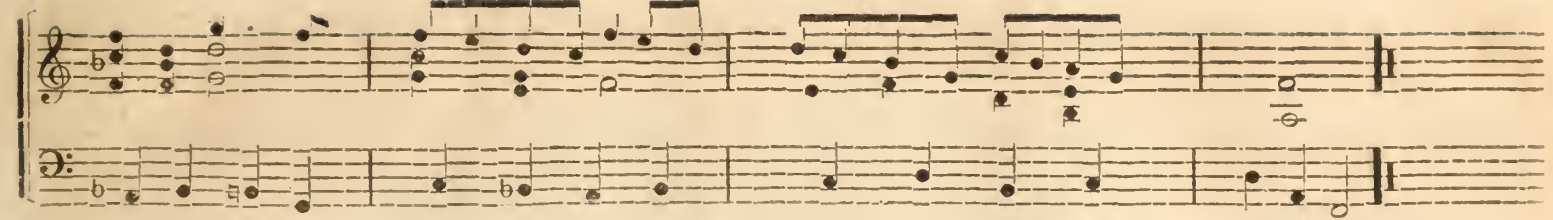
HARLEIGH. C. M. F♯

Handel.




Grace! 'tis a charming sound. Harmonious to the ear, Heaven with the echo shall resound, Heaven with the echo shall re-
sound, the echo shall resound, And all the earth shall hear, and all the earth shall hear, and all the earth shall hear.
sound, the echo shall resound.
Heaven with the echo shall resound, and all the earth shall hear, and all the earth shall hear.
sound, the echo shall resound.

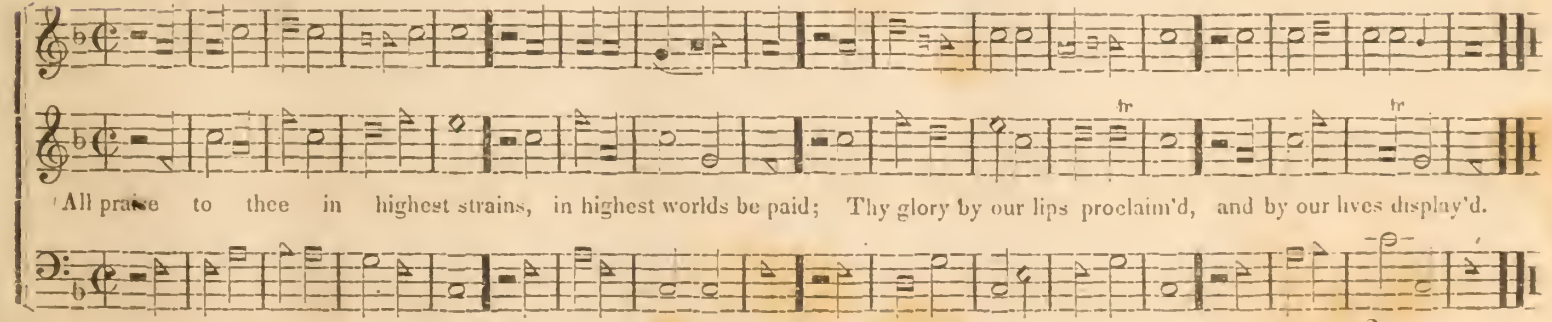

Alto.
While with ceaseless course the sun, Hasted through the former year, Many souls their race have run, Never more to meet us here.
Fixt in an e - ternal state, They have done with all below, We a lit - tle longer wait, But how lit - tle none can know.



2. As the winged arrow flies
Speedily the mark to find;
As the light'ning from the skies
Darts, and leaves no trace behind;
Swiftly thus our fleeting days
Bear us down life's rapid stream:
Upwards, Lord, our spirits raise,
All below is but a dream.

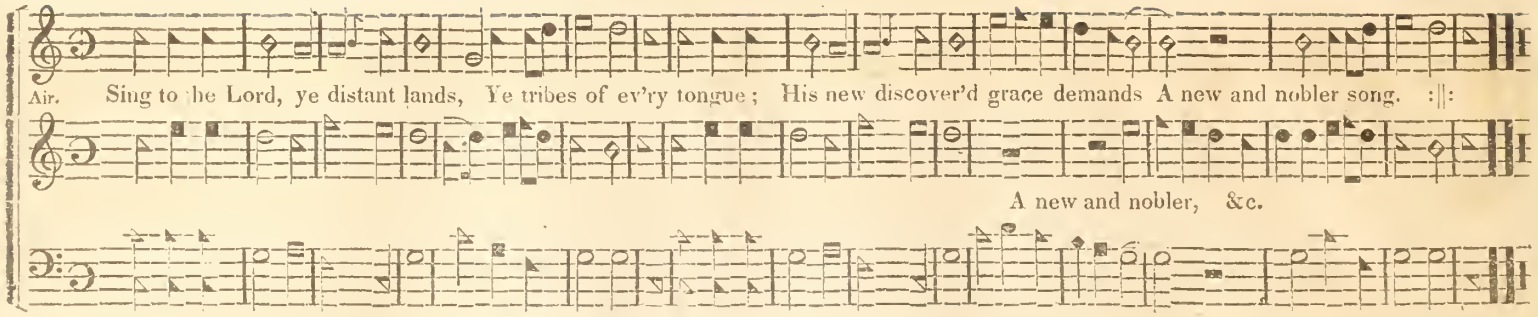
3. Thanks, for mercies past, receive,
Pardon of our sins renew;
Teach us henceforth how to live,
With eternity in view;
Bless thy word to young and old,
Fill us with a Saviour's love;
And when life's short tale is told,
May we dwell with thee above.

NEW-LONDON. C. M. Sharp Key on F.



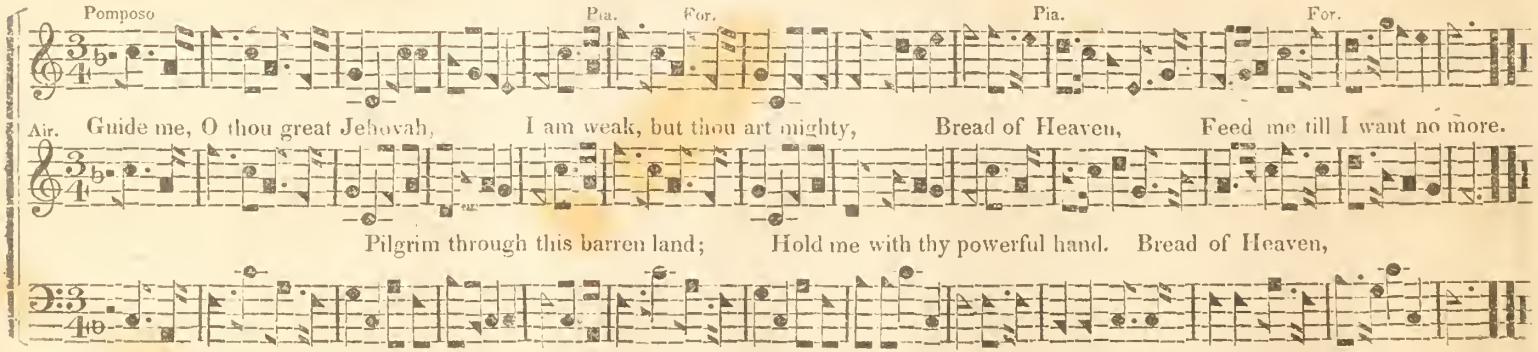
CAMBRIDGE. C. M. Sharp Key on C.

Dr. Randall.



TAMWORTH P. M. Sharp Key on F.

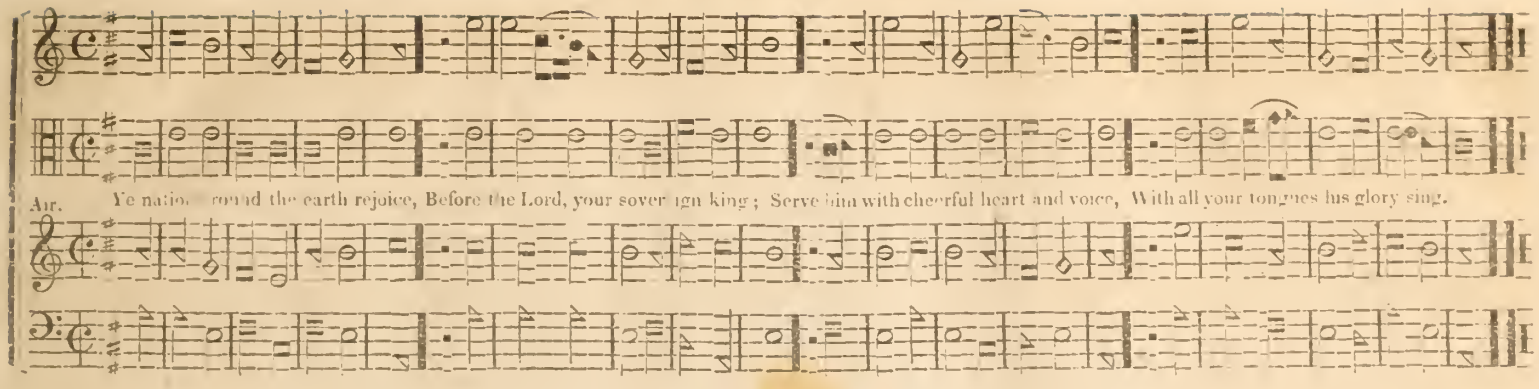
Lockhart.



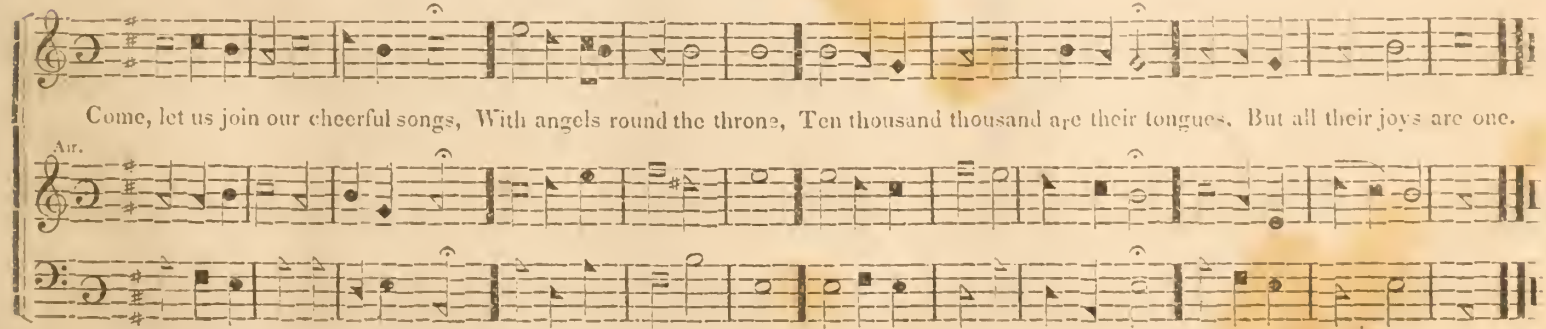
Open now the crystal fountain,
Whence the healing streams do flow;
Let the fiery, cloudy pillar,
Lead me all my journey through;
Strong Deliv'rer!
Be thou still my strength and shield.

Feed me with the heav'nly manna,
In this barren wilderness;
Be my sword, and shield, and banner;
Be my robe of righteousness:
Fight and conquer,
All my foes, by sov'reign grace.

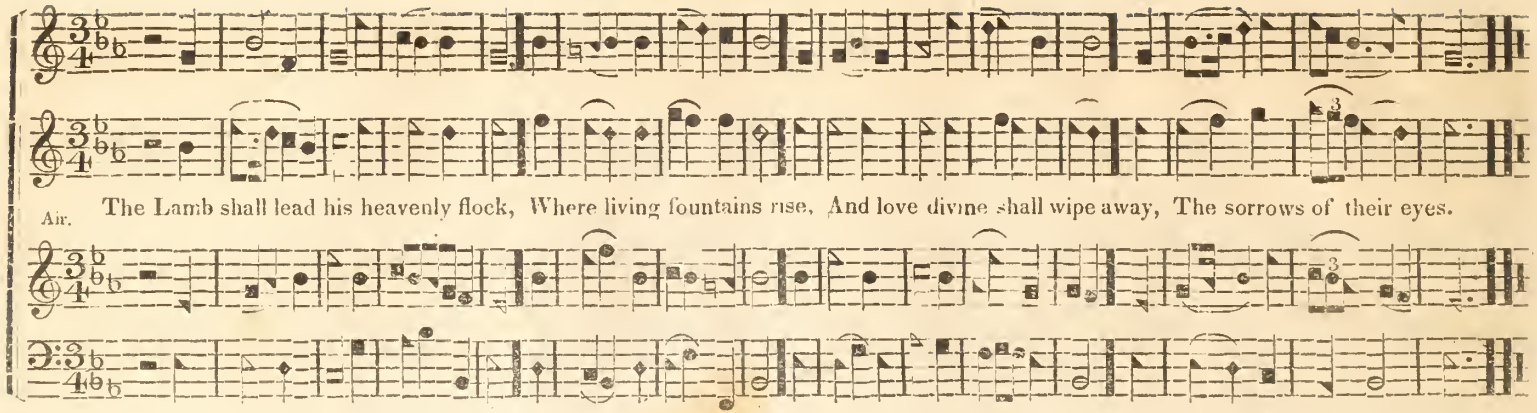
When I tread the verge of Jordan,
Bid my anxious fears subside;
Foe to death, and hell's destruction,
Land me safe on Canaan's side;
Songs of praises,
I will ever give to thee.



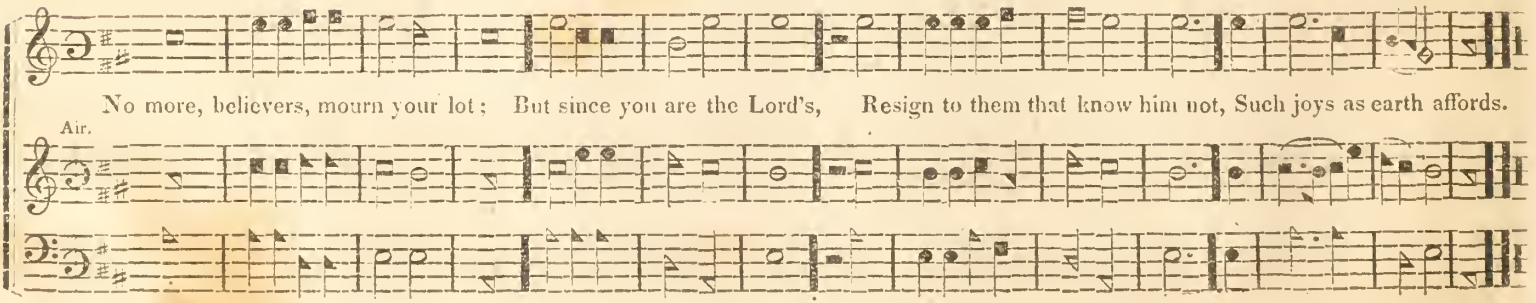
ROCHESTER C. M. Sharp Key on A.

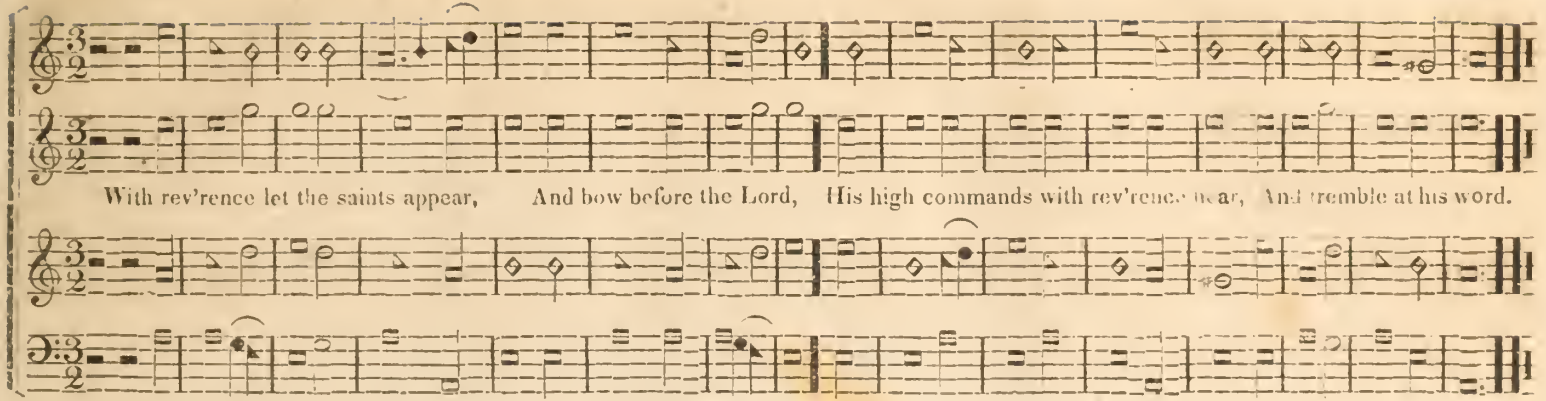


ARCADIA. C. M. Sharp Key on E.

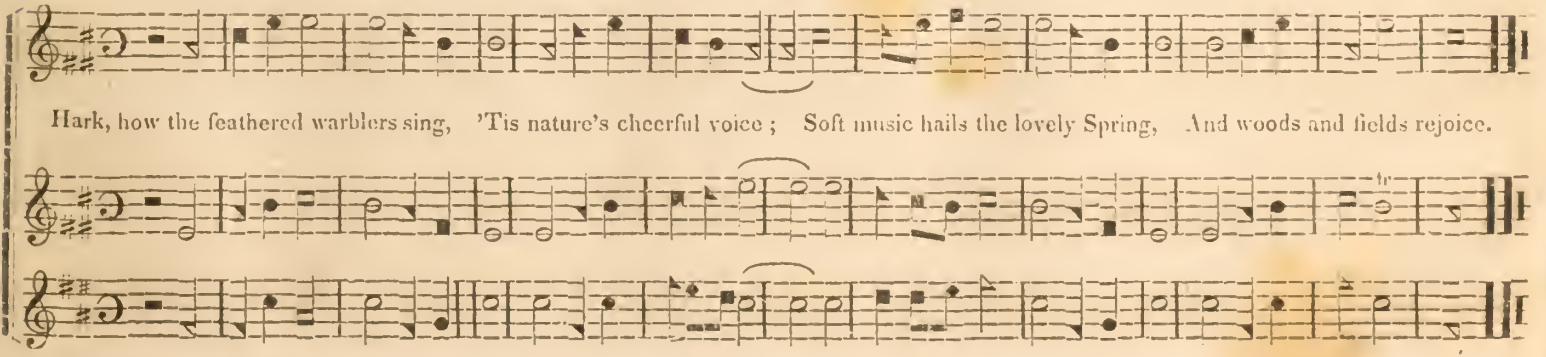


LAVINGTON. C. M. Sharp Key on A.

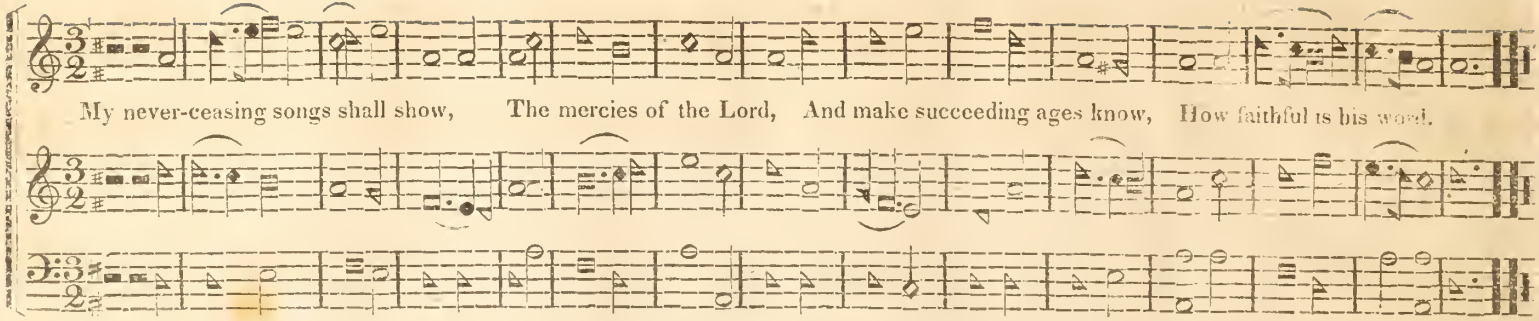




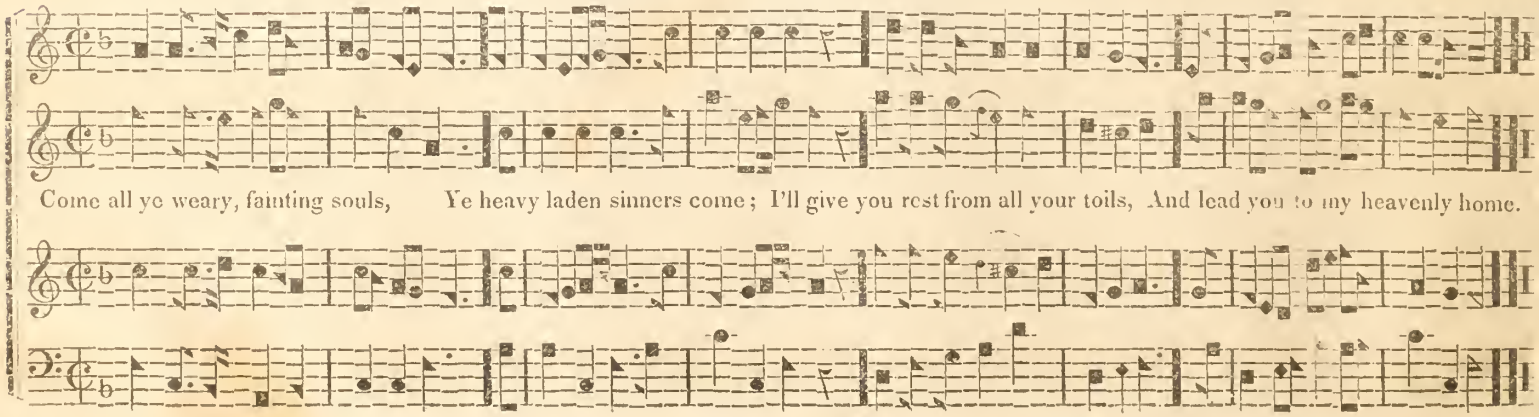
MELODY. C. M. Sharp Key on A.

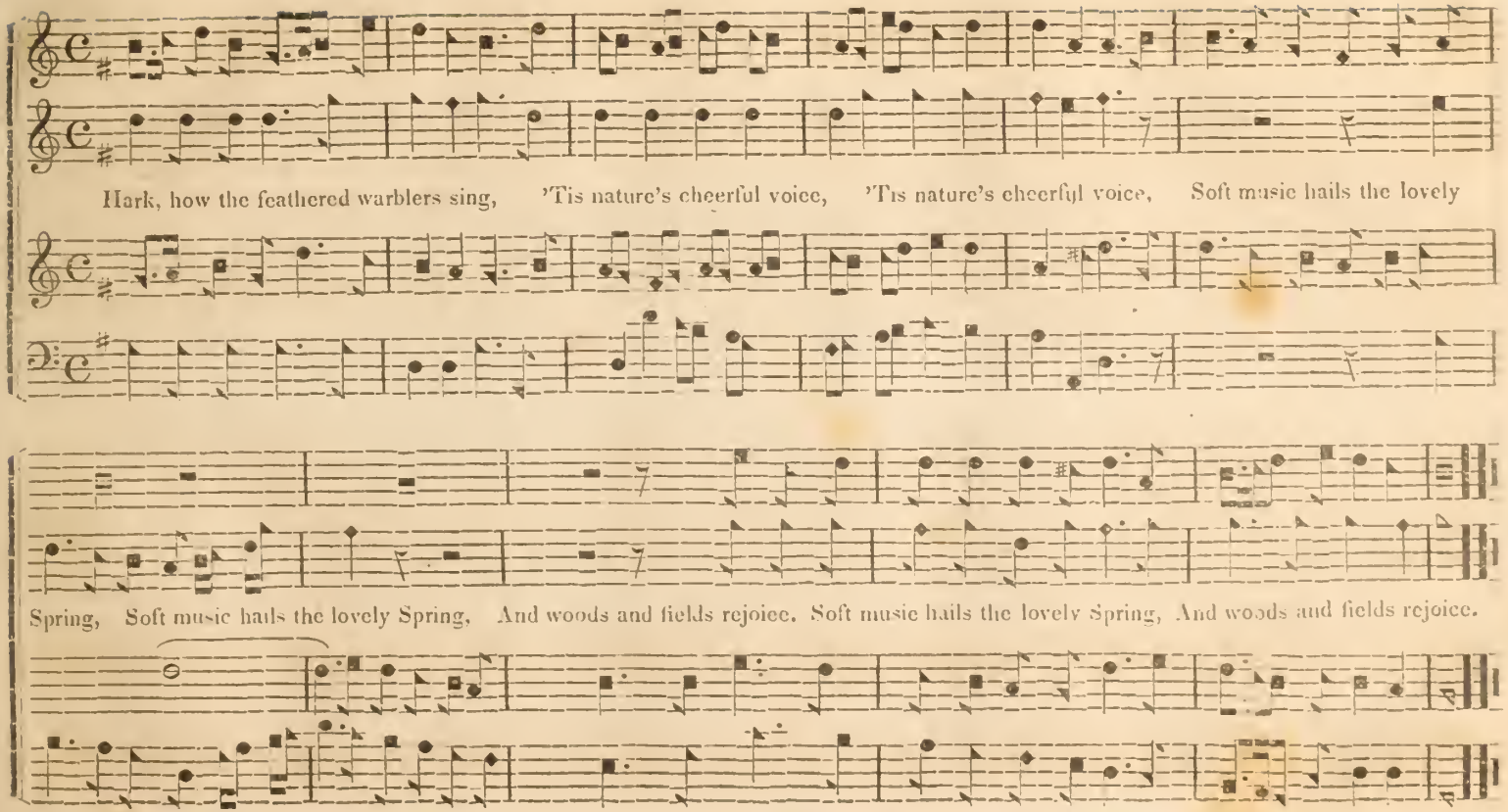


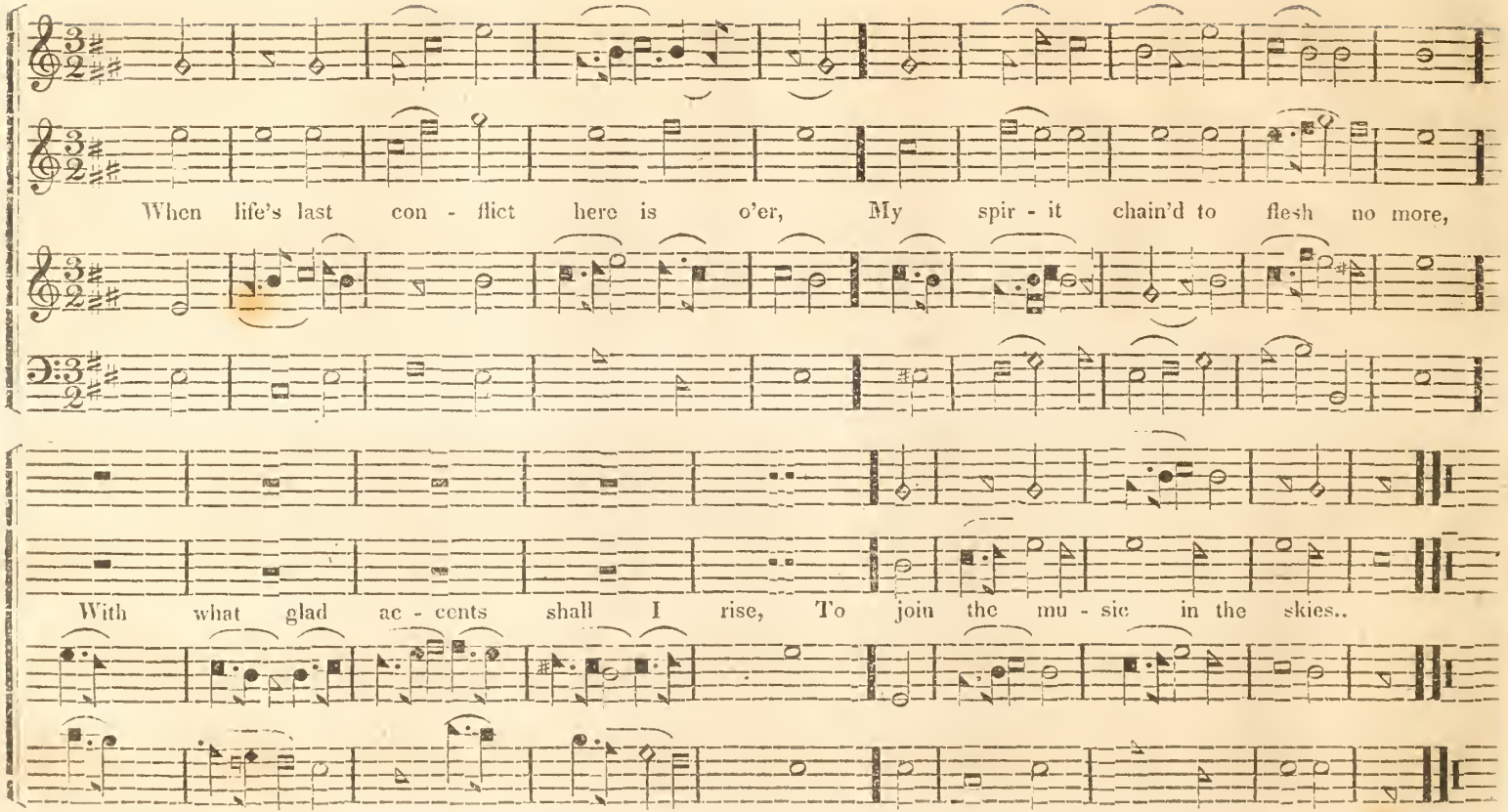
COLCHESTER. C. M. Sharp Key on D.

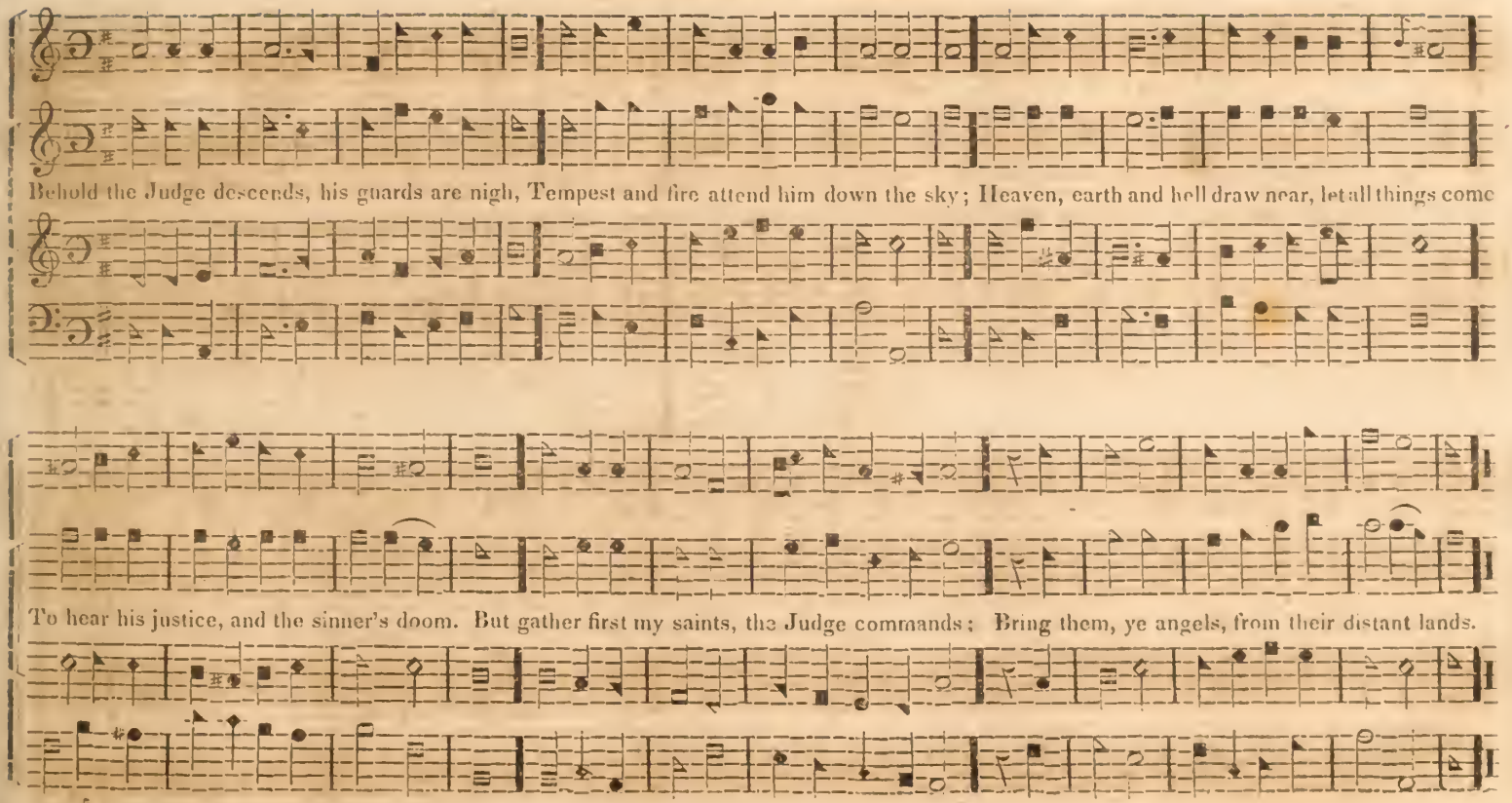


HALIFAX. L. M. Sharp Key on F.

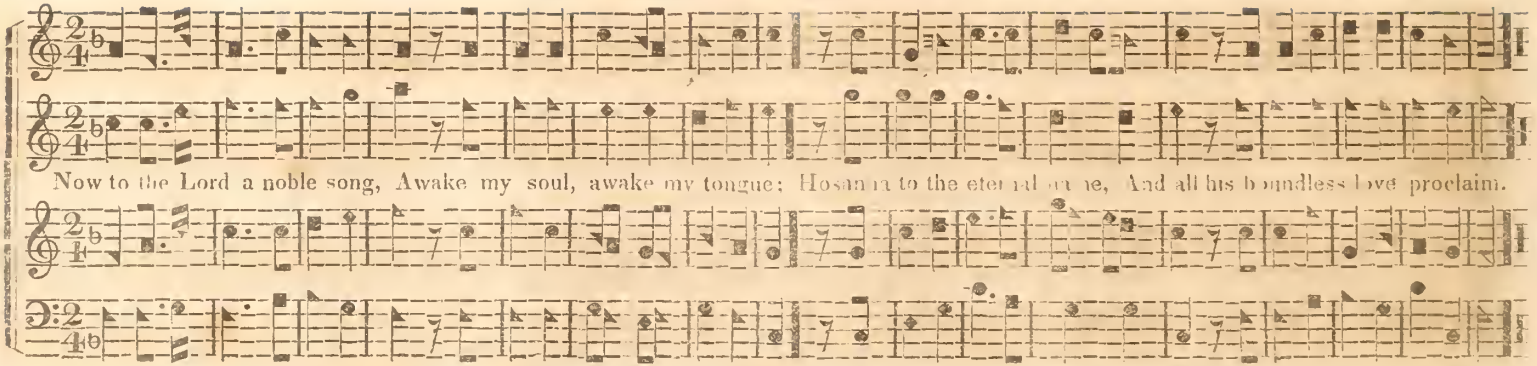



Hark, how the feathered warblers sing, 'Tis nature's cheerful voice, 'Tis nature's cheerful voice, Soft music hails the lovely
Spring, Soft music hails the lovely Spring, And woods and fields rejoice. Soft music hails the lovely Spring, And woods and fields rejoice.

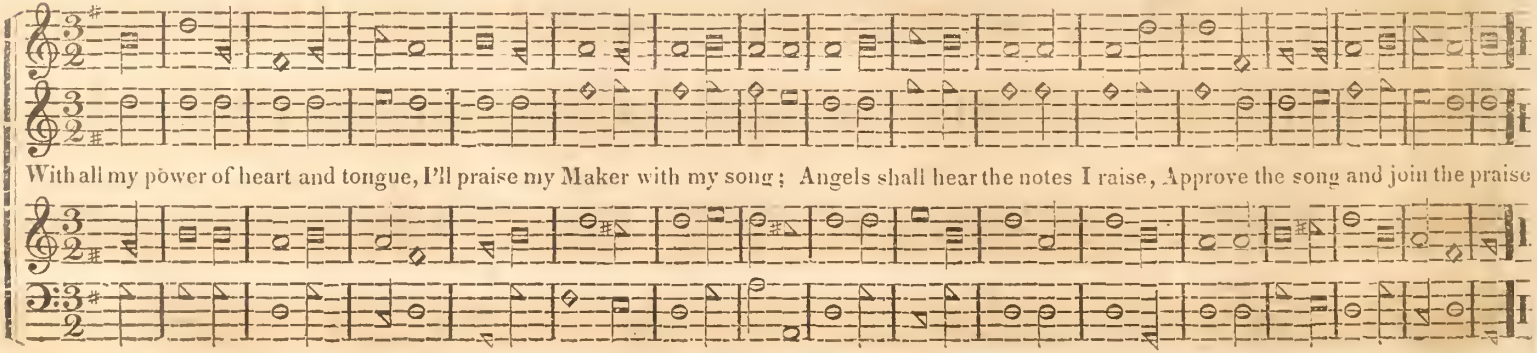

When life's last con - flict here is o'er, My spir - it chain'd to flesh no more,
With what glad ac - cents shall I rise, To join the mu - sic in the skies..

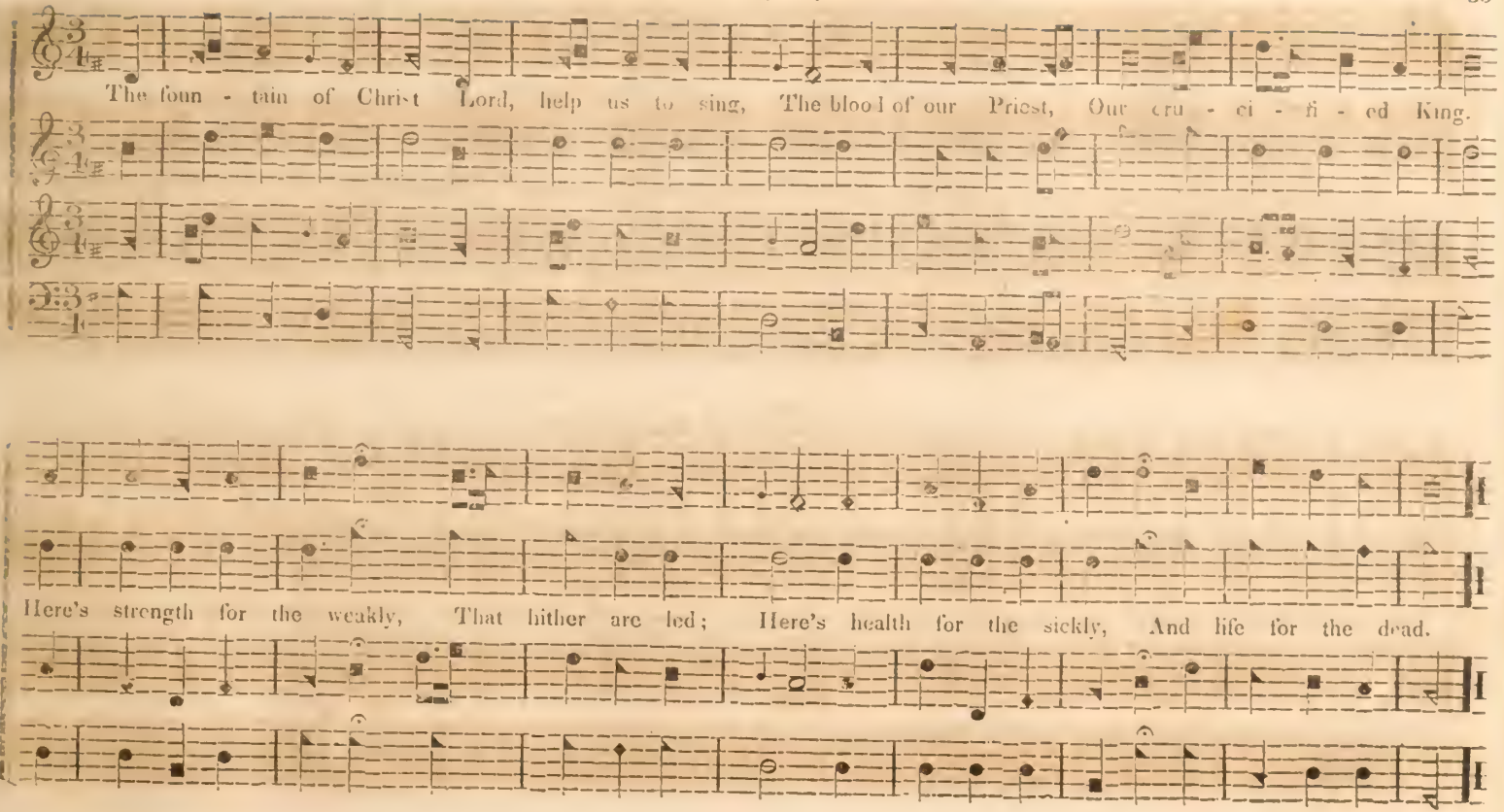

Behold the Judge descends, his guards are nigh, Tempest and fire attend him down the sky; Heaven, earth and hell draw near, let all things come
To hear his justice, and the sinner's doom. But gather first my saints, the Judge commands; Bring them, ye angels, from their distant lands.

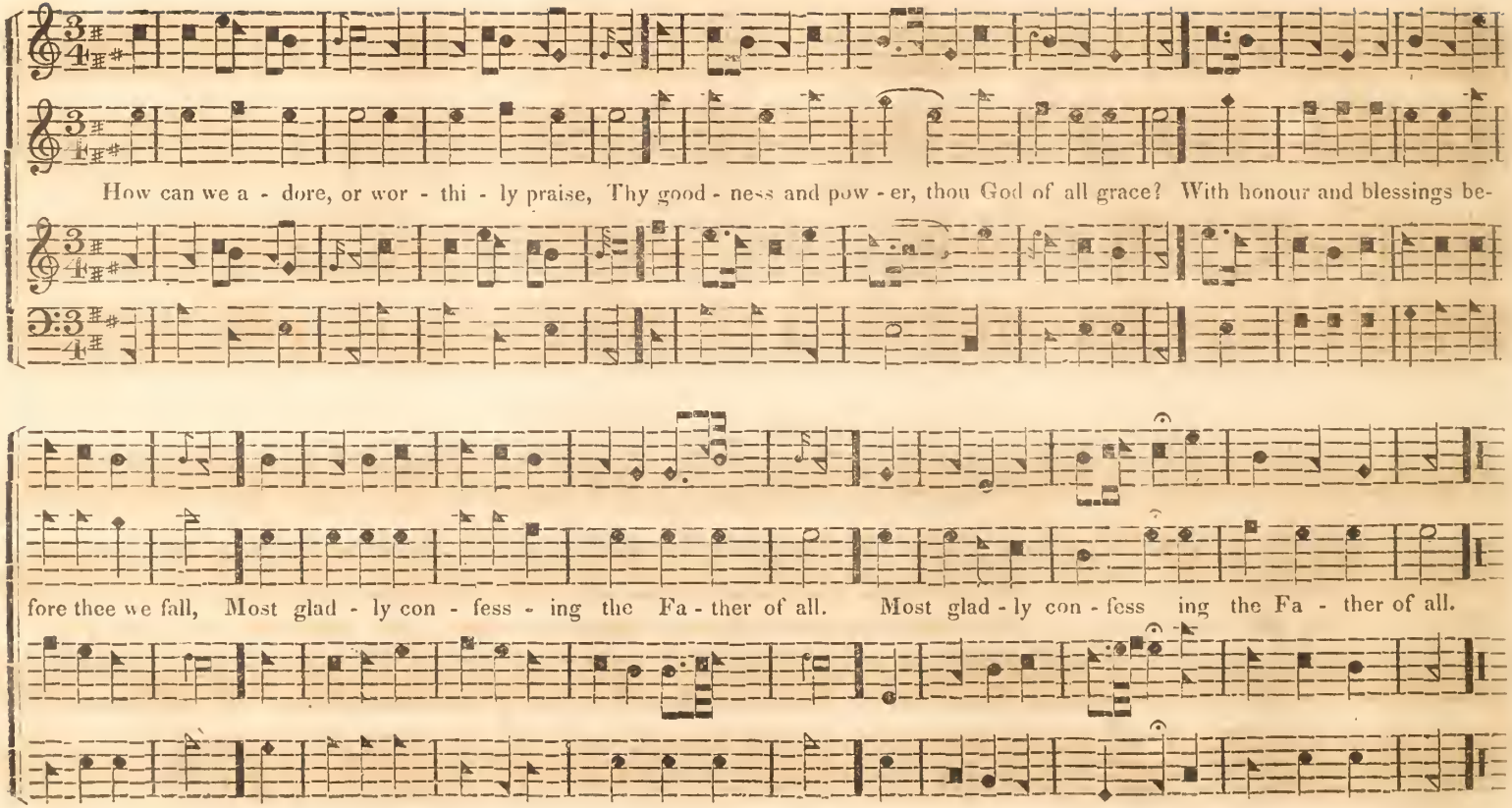
TRURO. L. M. Sharp Key on F.

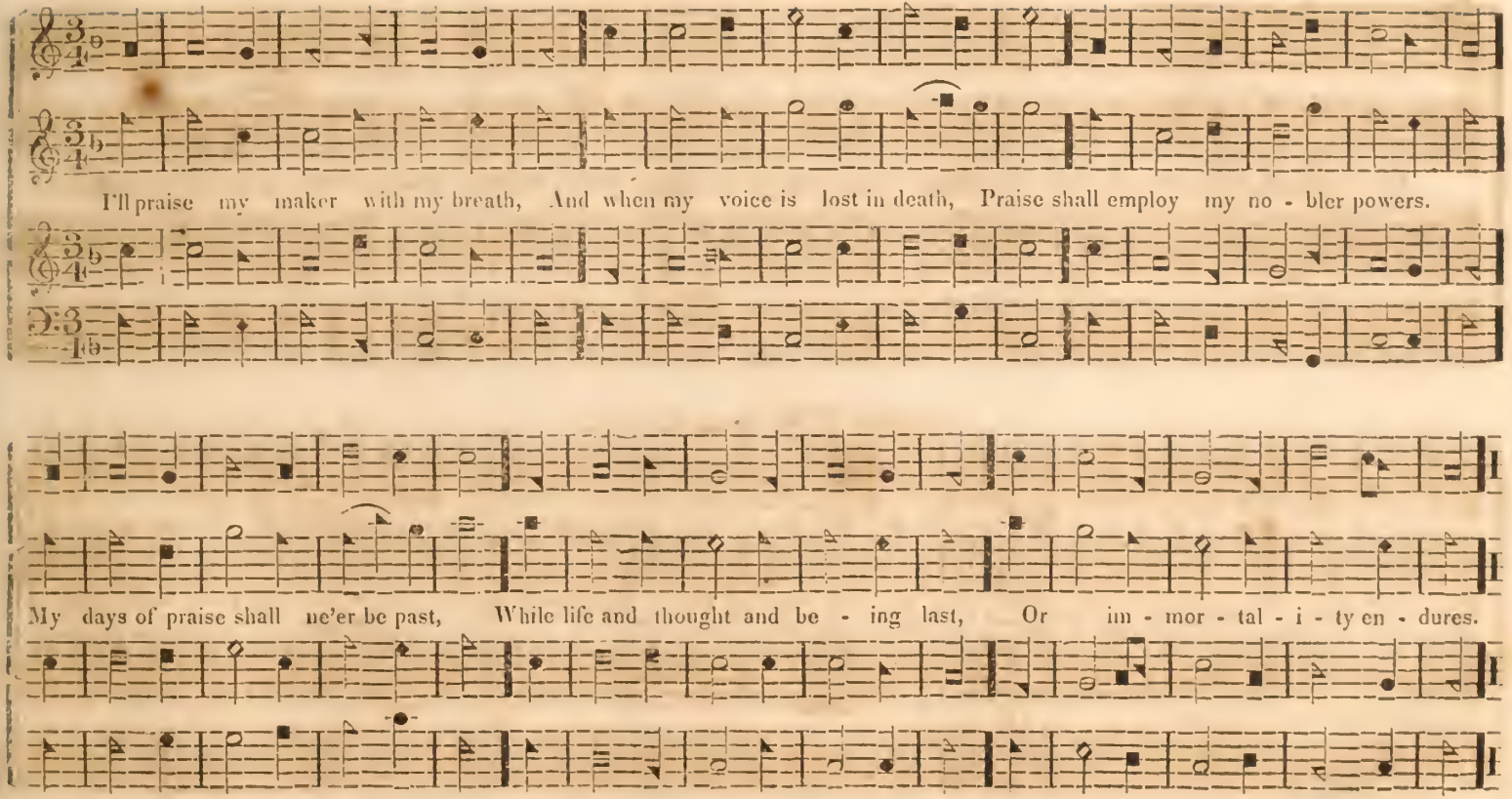


QUERCY. L. M. Sharp Key on G.

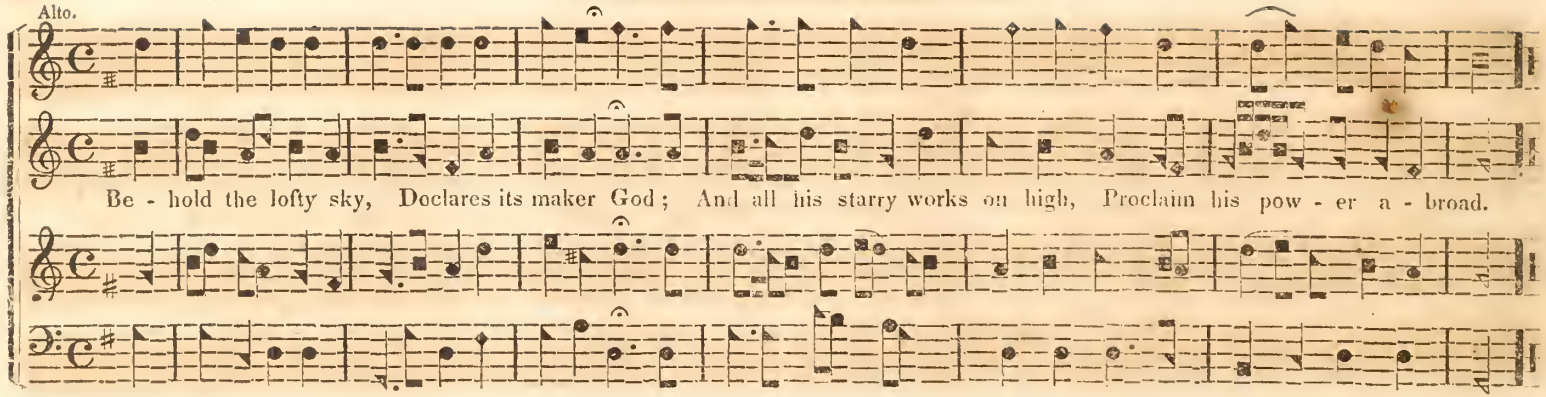



The foun - tain of Christ Lord, help us to sing, The blood of our Priest, Our cru - ci - fi - ed King.
Here's strength for the weakly, That hither are led; Here's health for the sickly, And life for the dead.

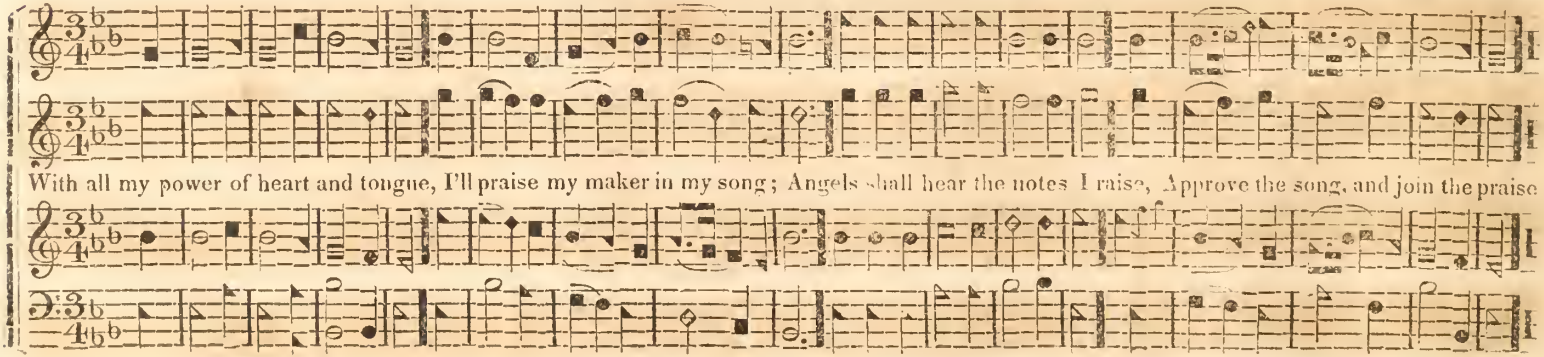

How can we a - dore, or wor - thi - ly praise, Thy good - ness and pow - er, thou God of all grace? With honour and blessings be-
fore thee we fall, Most glad - ly con - fess - ing the Fa - ther of all. Most glad - ly con - fess ing the Fa - ther of all.

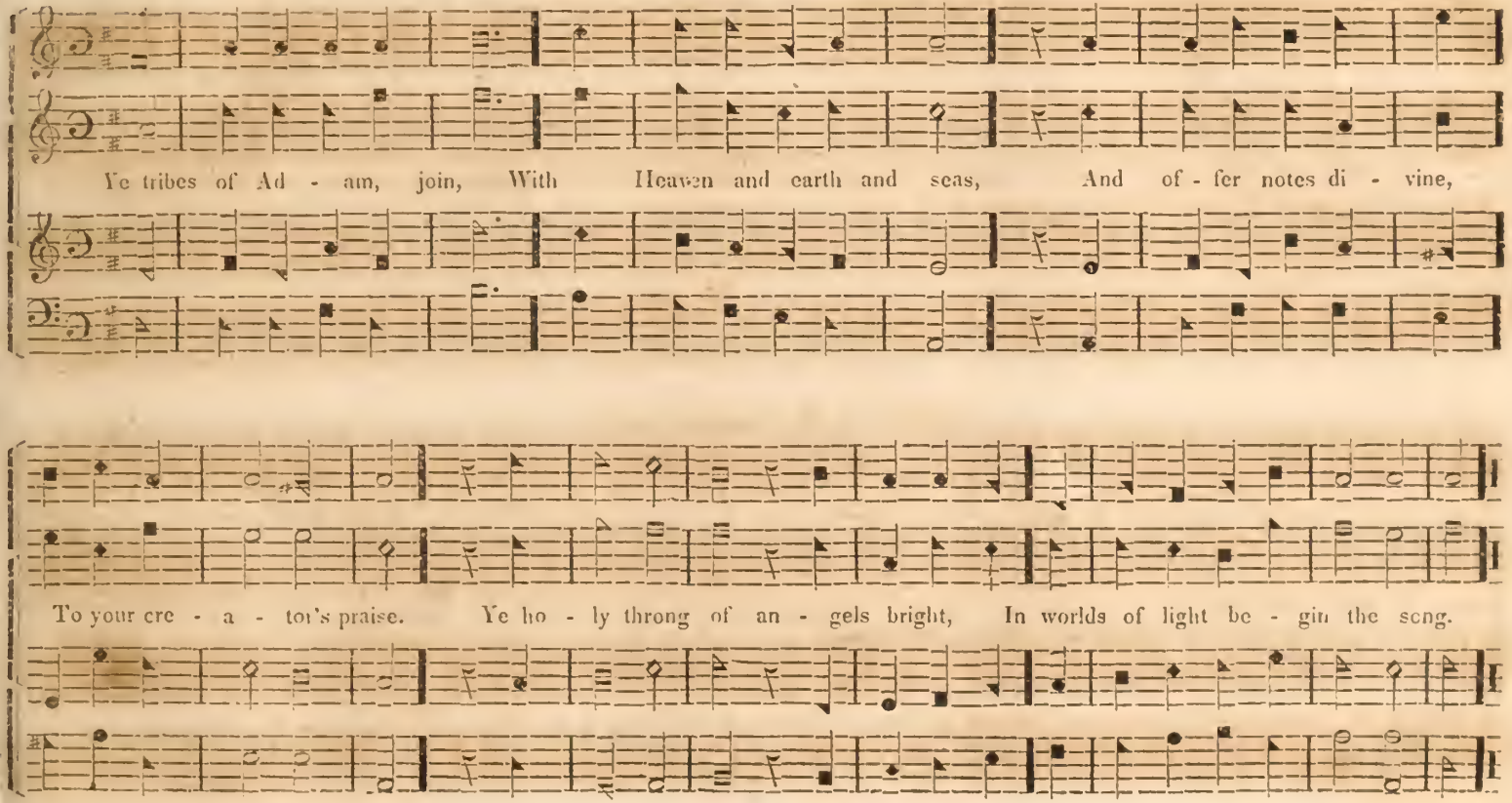

I'll praise my maker with my breath, And when my voice is lost in death, Praise shall employ my no - bler powers.
My days of praise shall ne'er be past, While life and thought and be - ing last, Or im - mor - tal - i - ty en - dures.

MARGATE. S. M. Sharp Key on G.

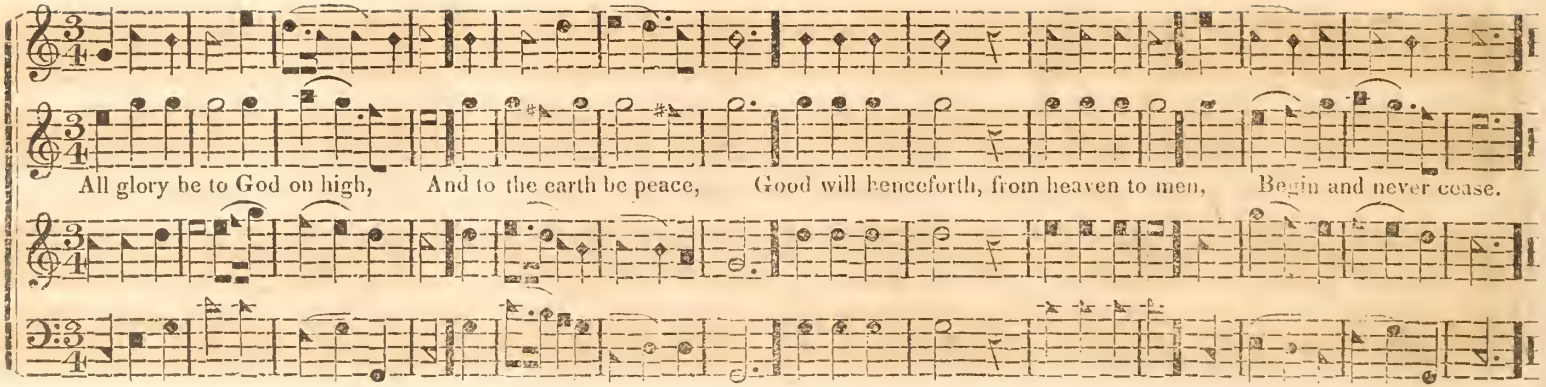


LUTON. L. M. Sharp Key on E.

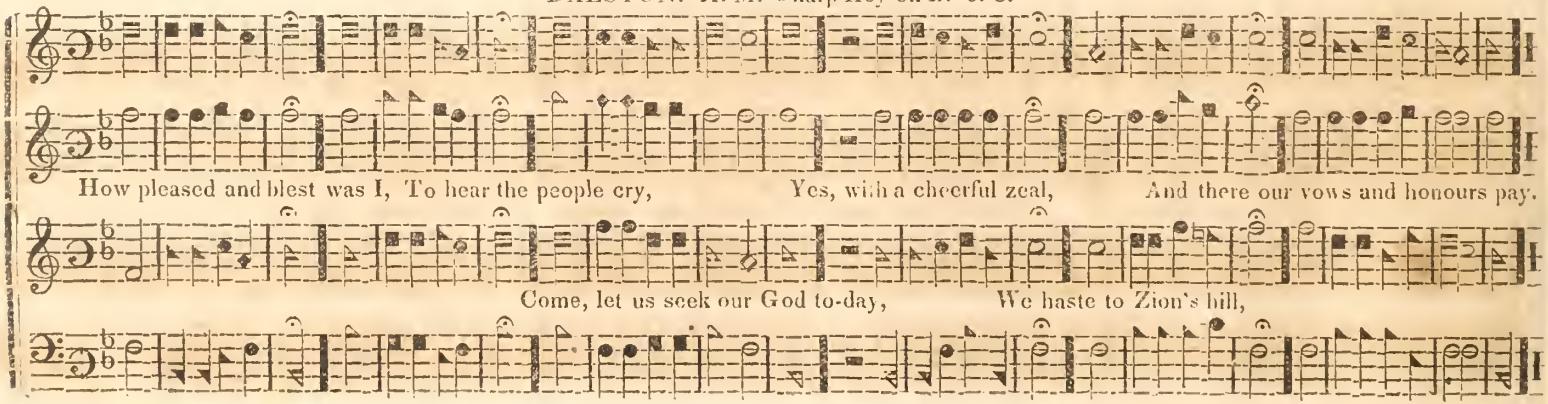


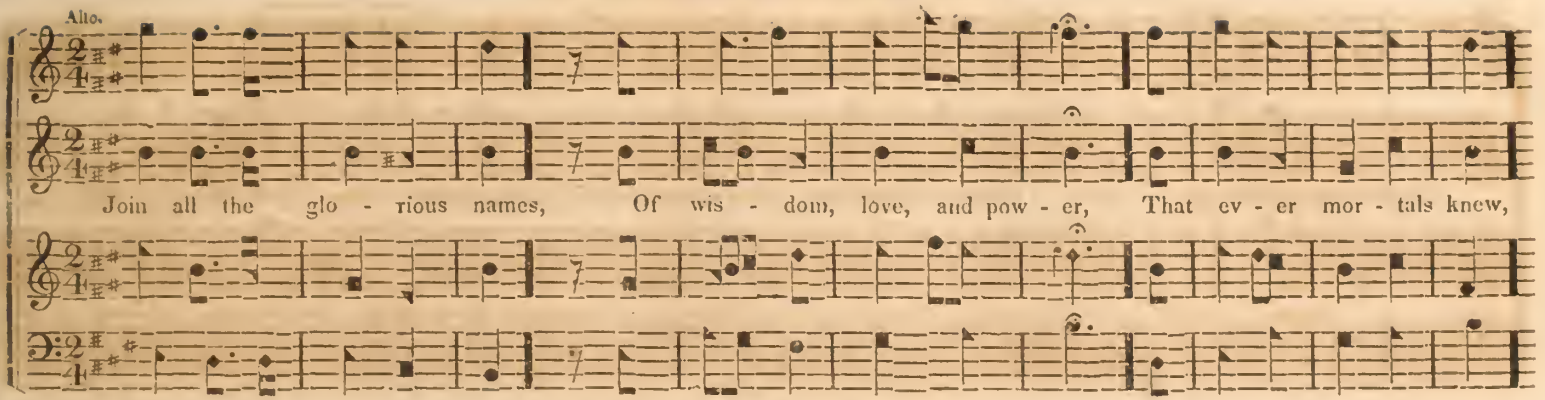

Ye tribes of Ad - am, join, With Heaven and earth and seas, And of - fer notes di - vine,
To your cre - a - tor's praise. Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song.

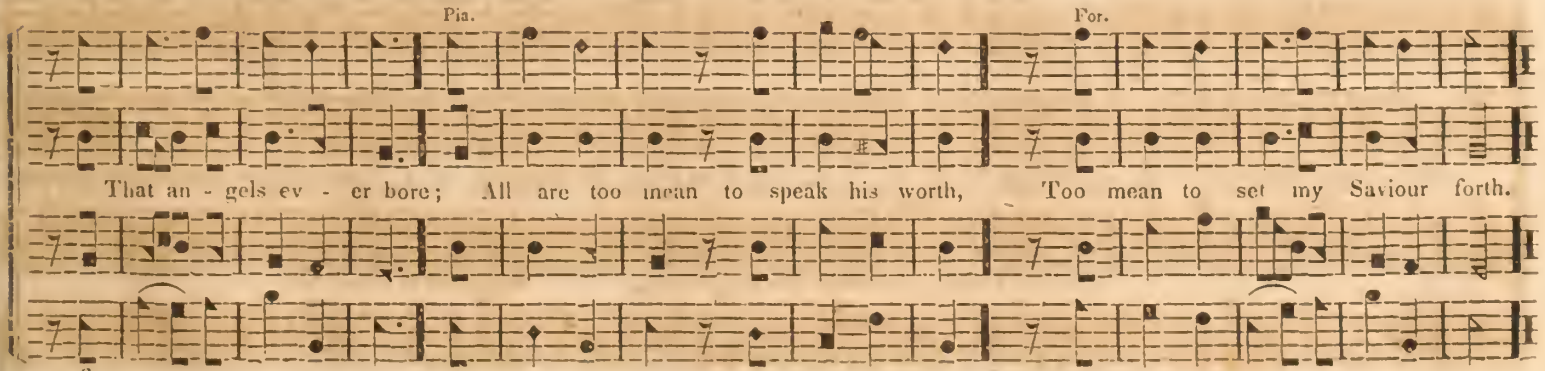
ARUNDEL. C. M. Sharp Key on C.



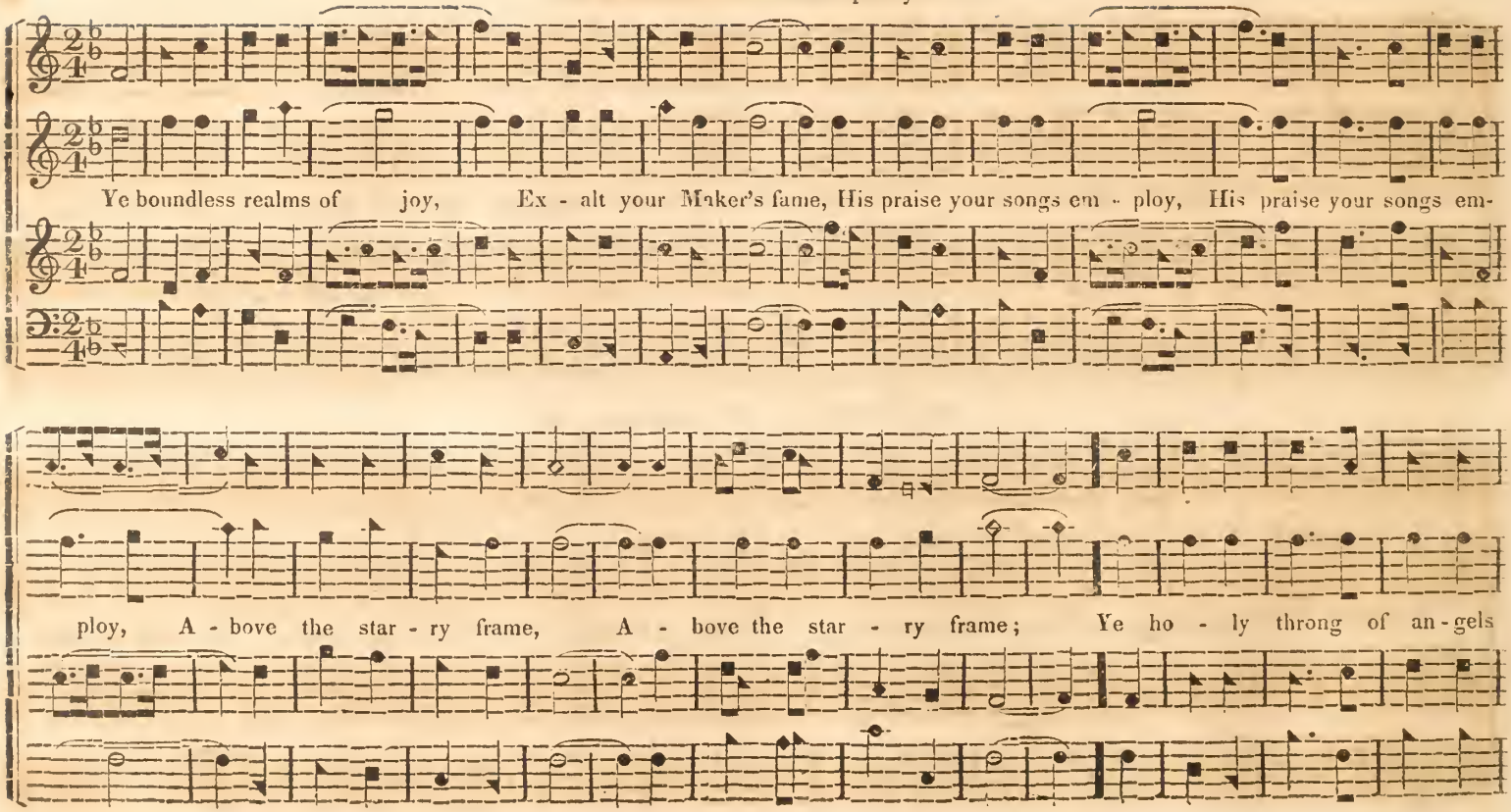
DALSTON. H. M. Sharp Key on B. 6. 8.

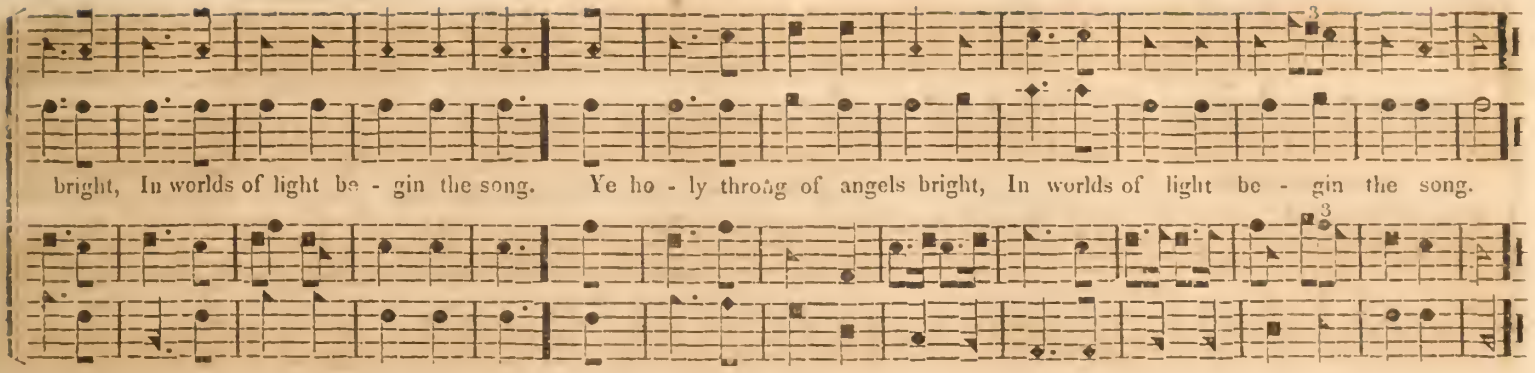



Alto.
Join all the glo - rious names, Of wis - dom, love, and pow - er, That ev - er mor - tals knew,

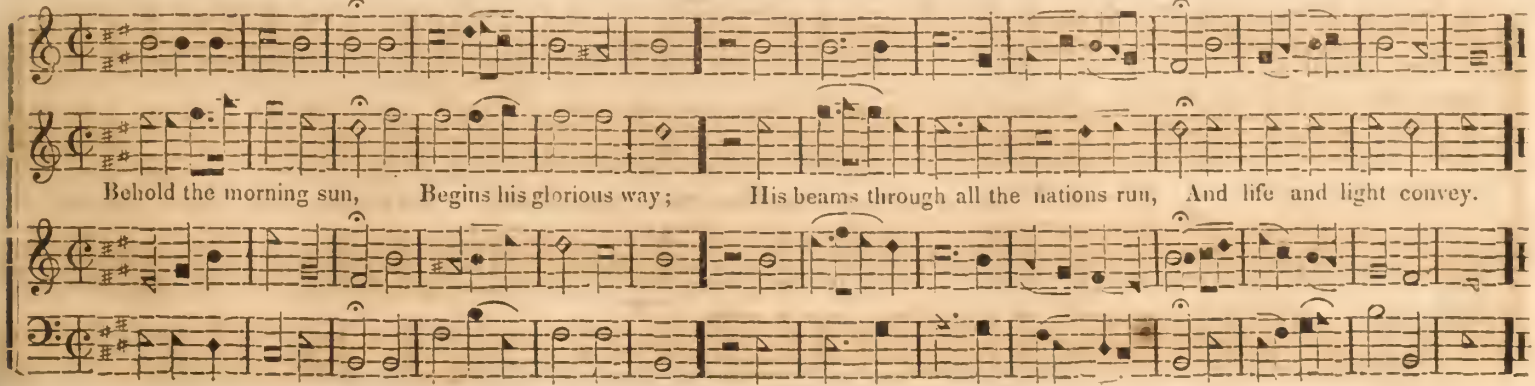

Pia.
For.
That an - gels ev - er bore; All are too mean to speak his worth, Too mean to set my Saviour forth.

PORTSMOUTH. H. M. Sharp Key on B.

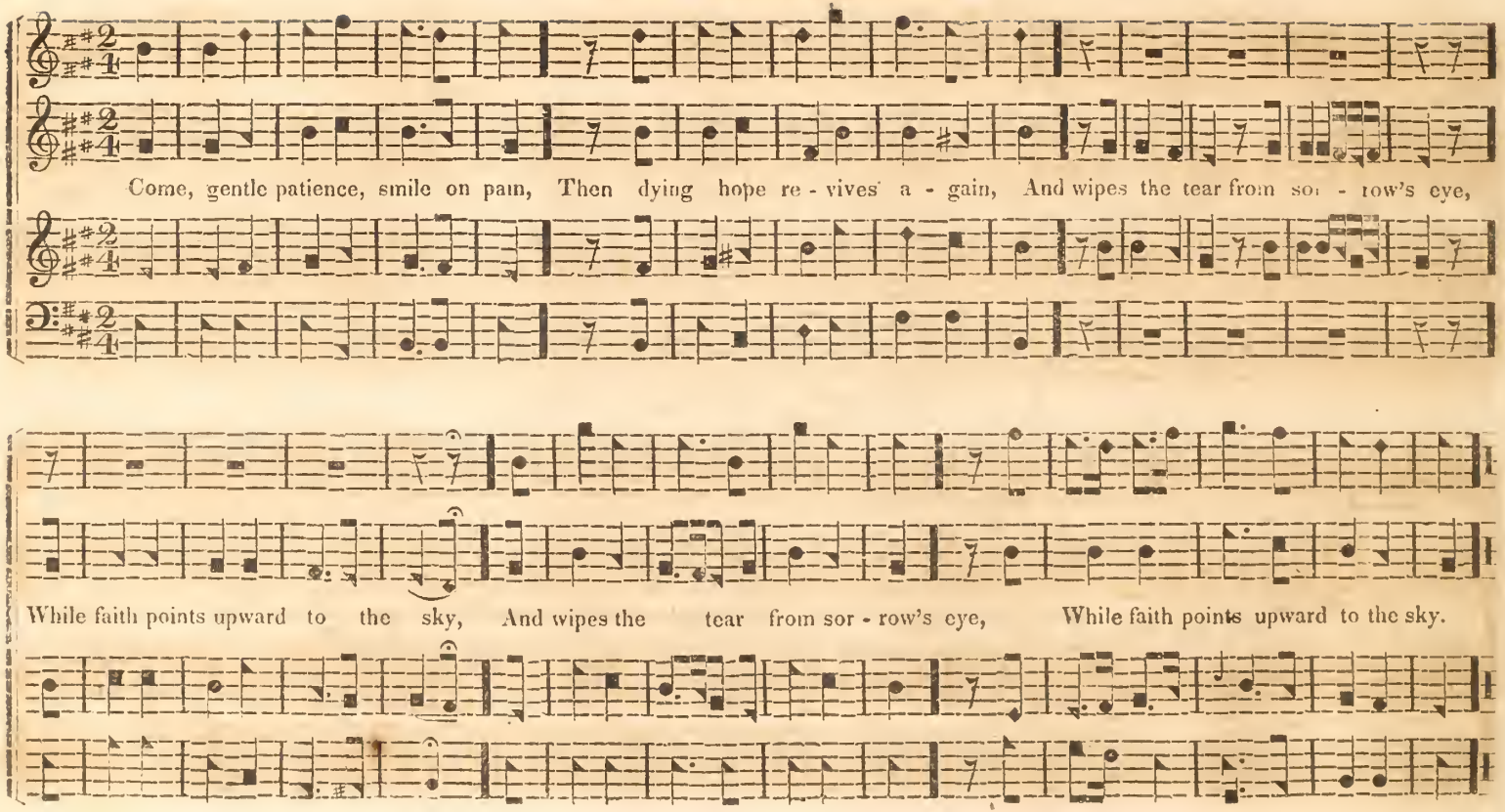


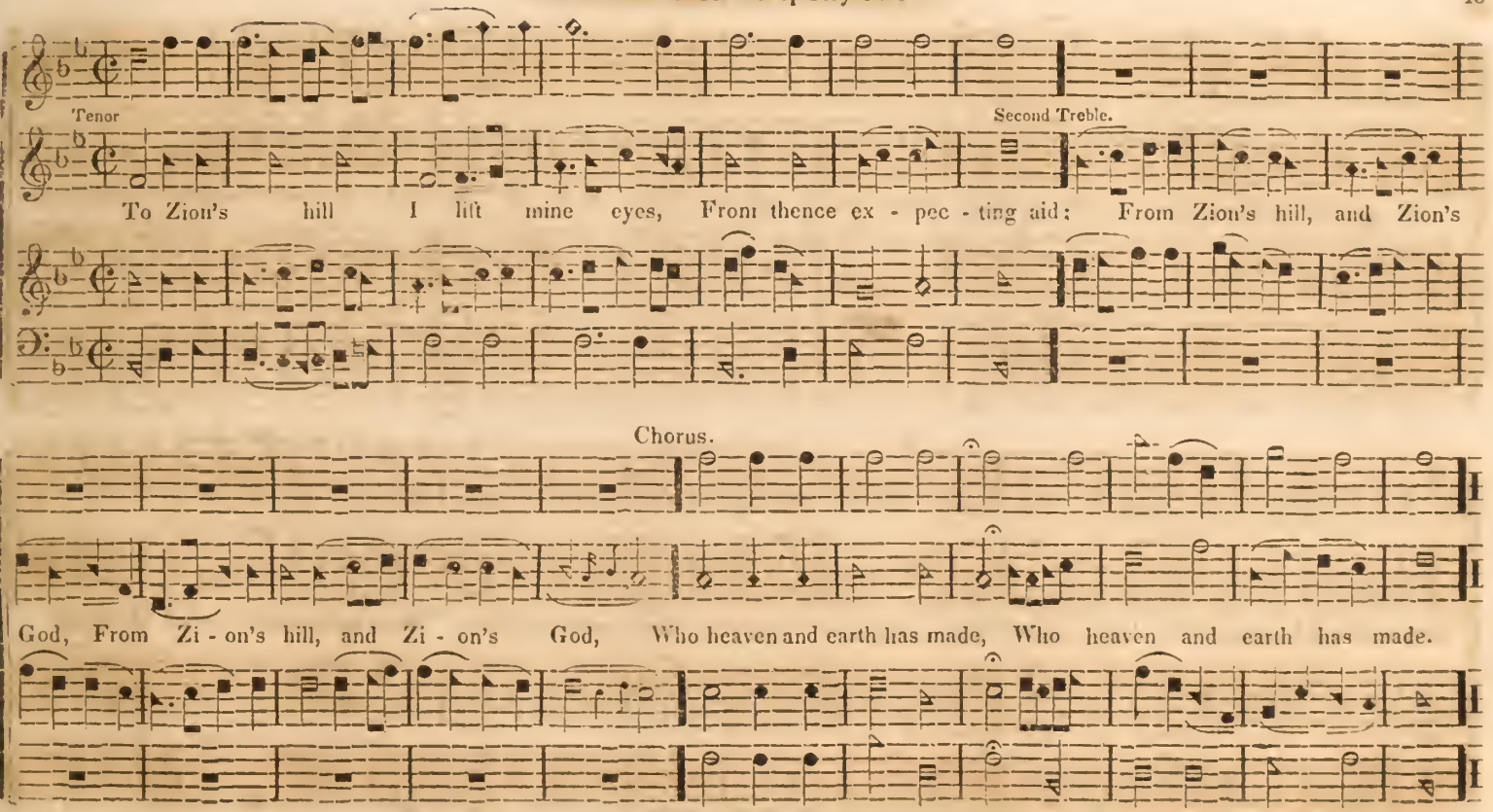


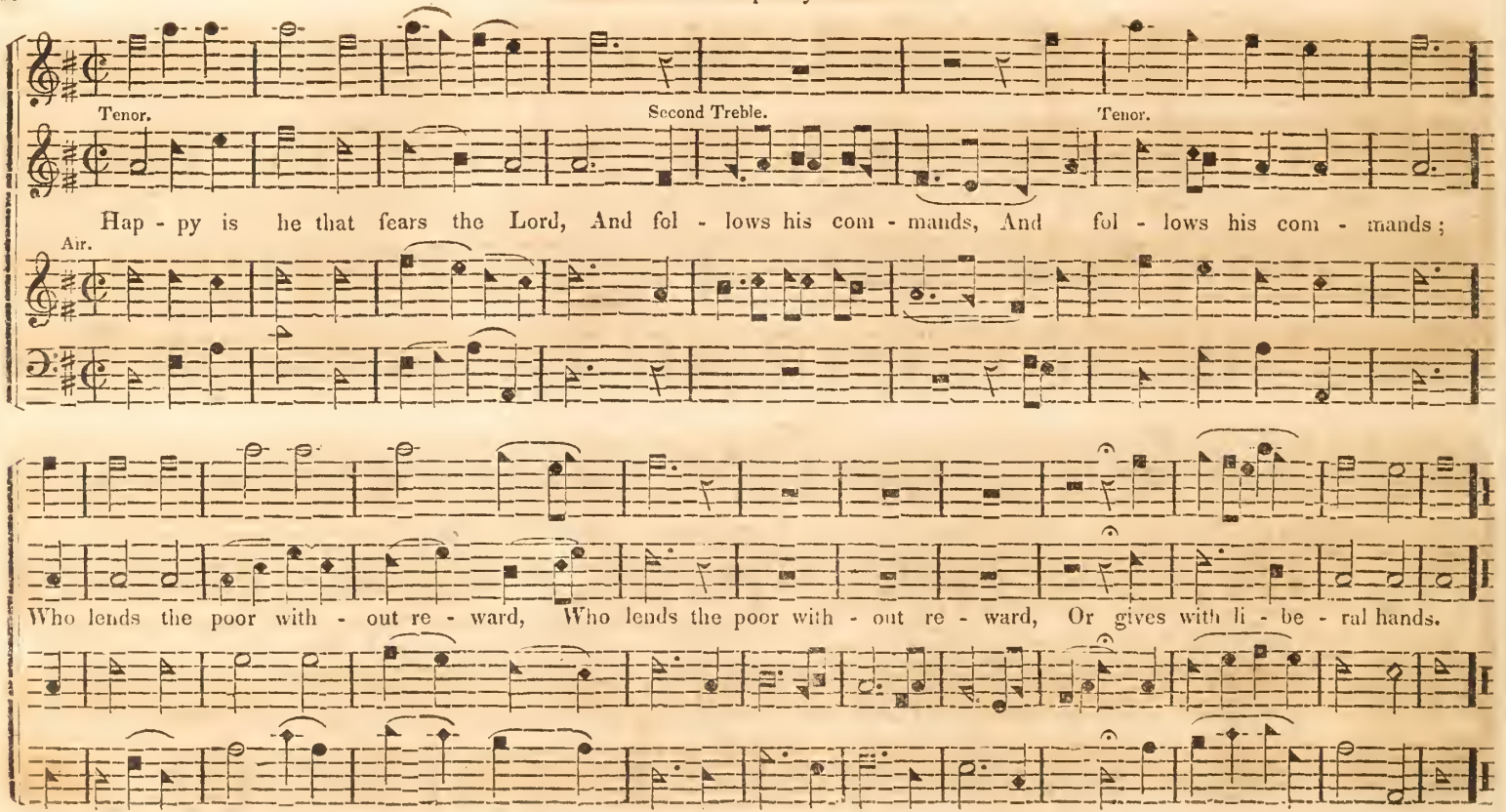
WATCHMAN. S. M. Sharp Key on E.

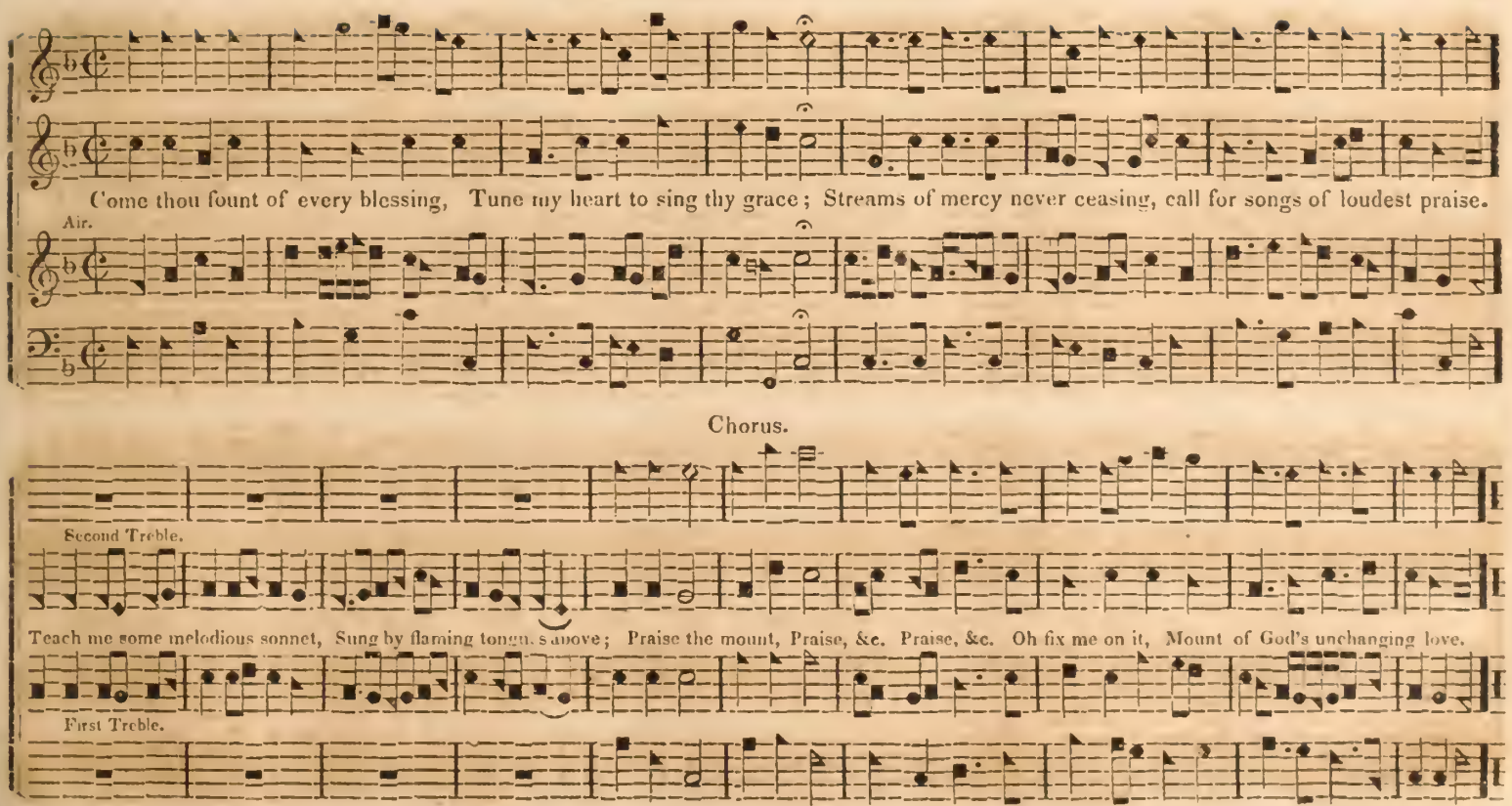


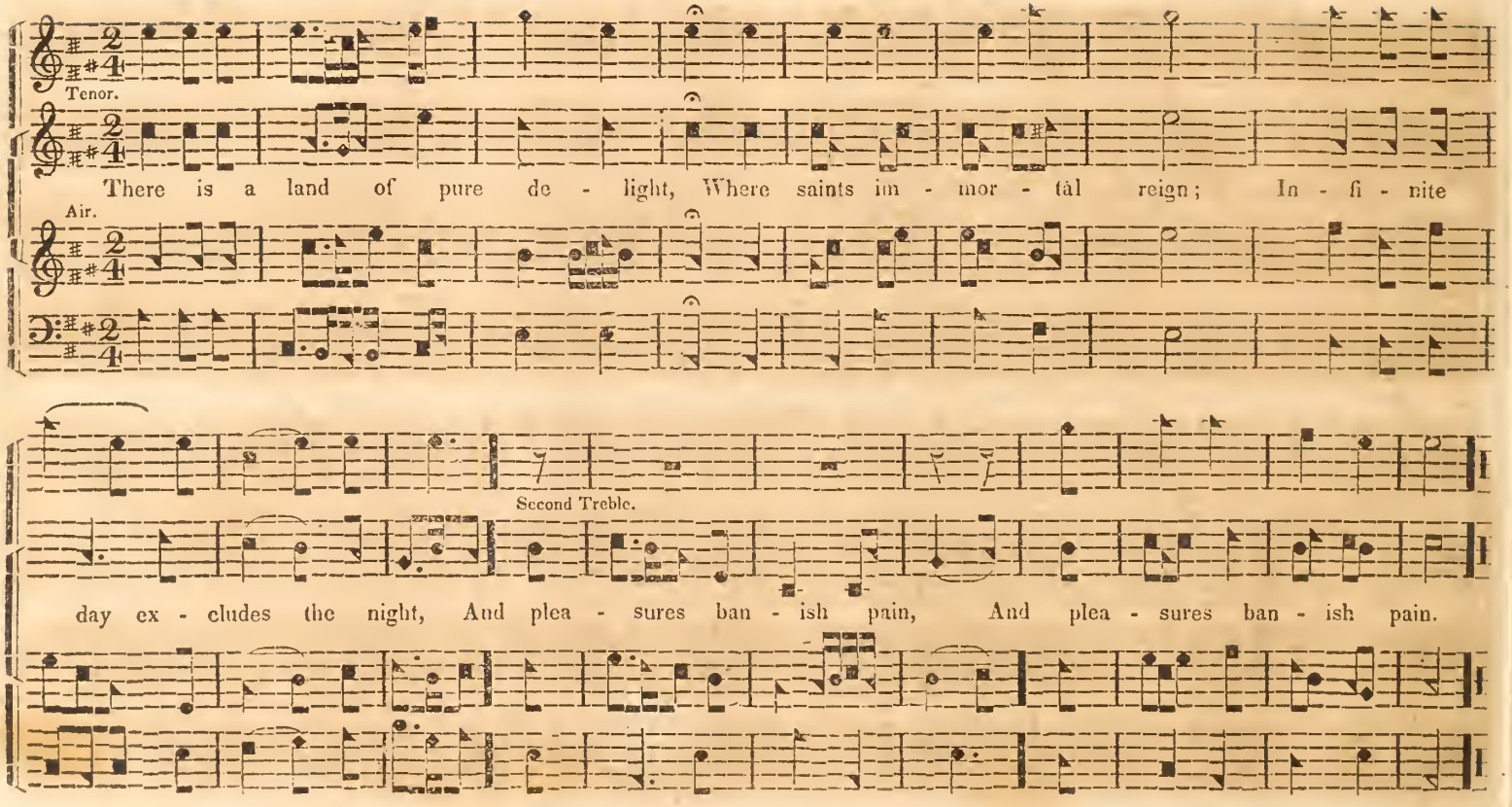
EATON. L. M. Sharp Key on E.

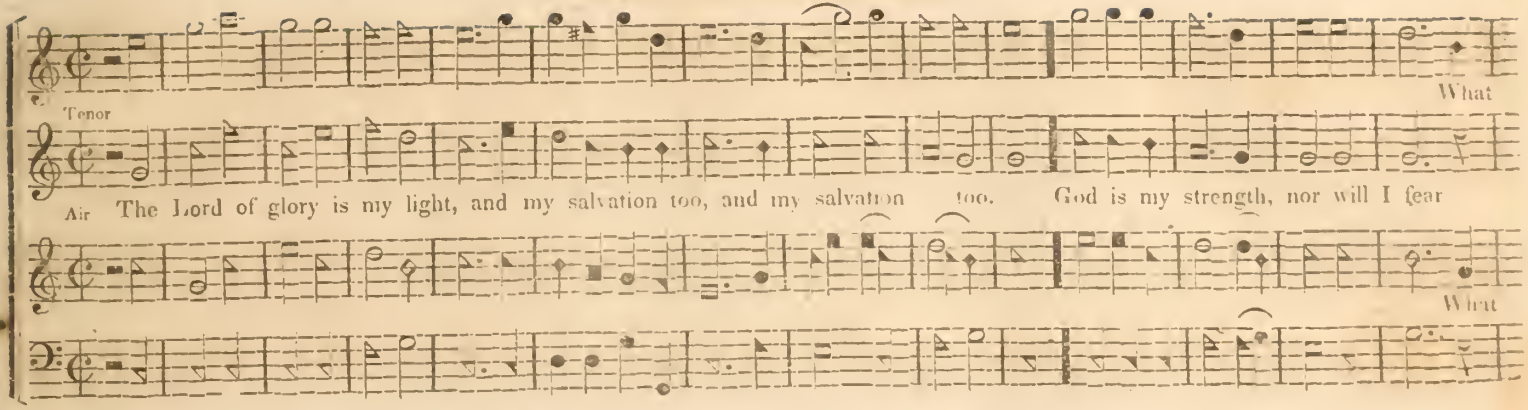


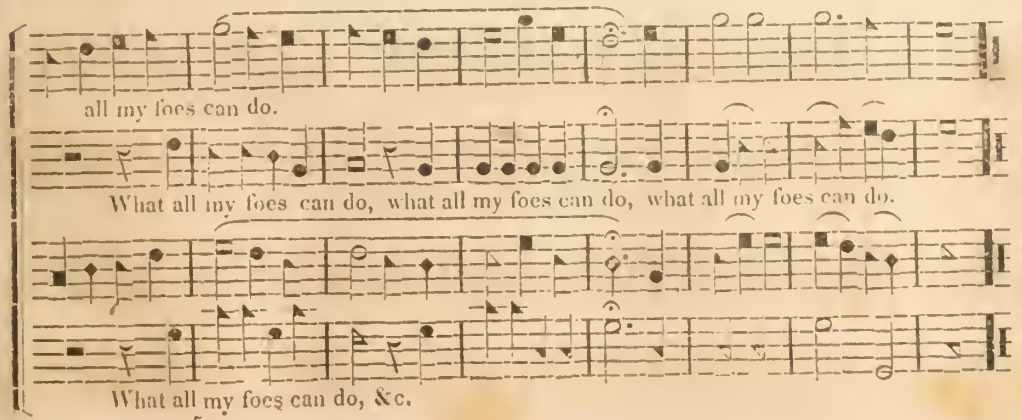

Tenor
Second Treble.
To Zion's hill I lift mine eyes, From thence ex - pec - ting aid: From Zion's hill, and Zion's
Chorus.
God, From Zi - on's hill, and Zi - on's God, Who heaven and earth has made, Who heaven and earth has made.


Tenor.
Second Treble.
Tenor.
Hap - py is he that fears the Lord, And fol - lows his com - mands, And fol - lows his com - mands;
Air.
Who lends the poor with - out re - ward, Who lends the poor with - out re - ward, Or gives with li - be - ral hands.


Come thou fount of every blessing, Tune my heart to sing thy grace; Streams of mercy never ceasing, call for songs of loudest praise.
Air.
Chorus.
Second Treble.
Teach me some melodious sonnet, Sung by flaming tongues above; Praise the mount, Praise, &c. Praise, &c. Oh fix me on it, Mount of God's unchanging love.
First Treble.


Tenor.
There is a land of pure de - light, Where saints im - mor - tal reign; In - fi - nite
Air.
Second Treble.
day ex - cludes the night, And plea - sures ban - ish pain, And plea - sures ban - ish pain.

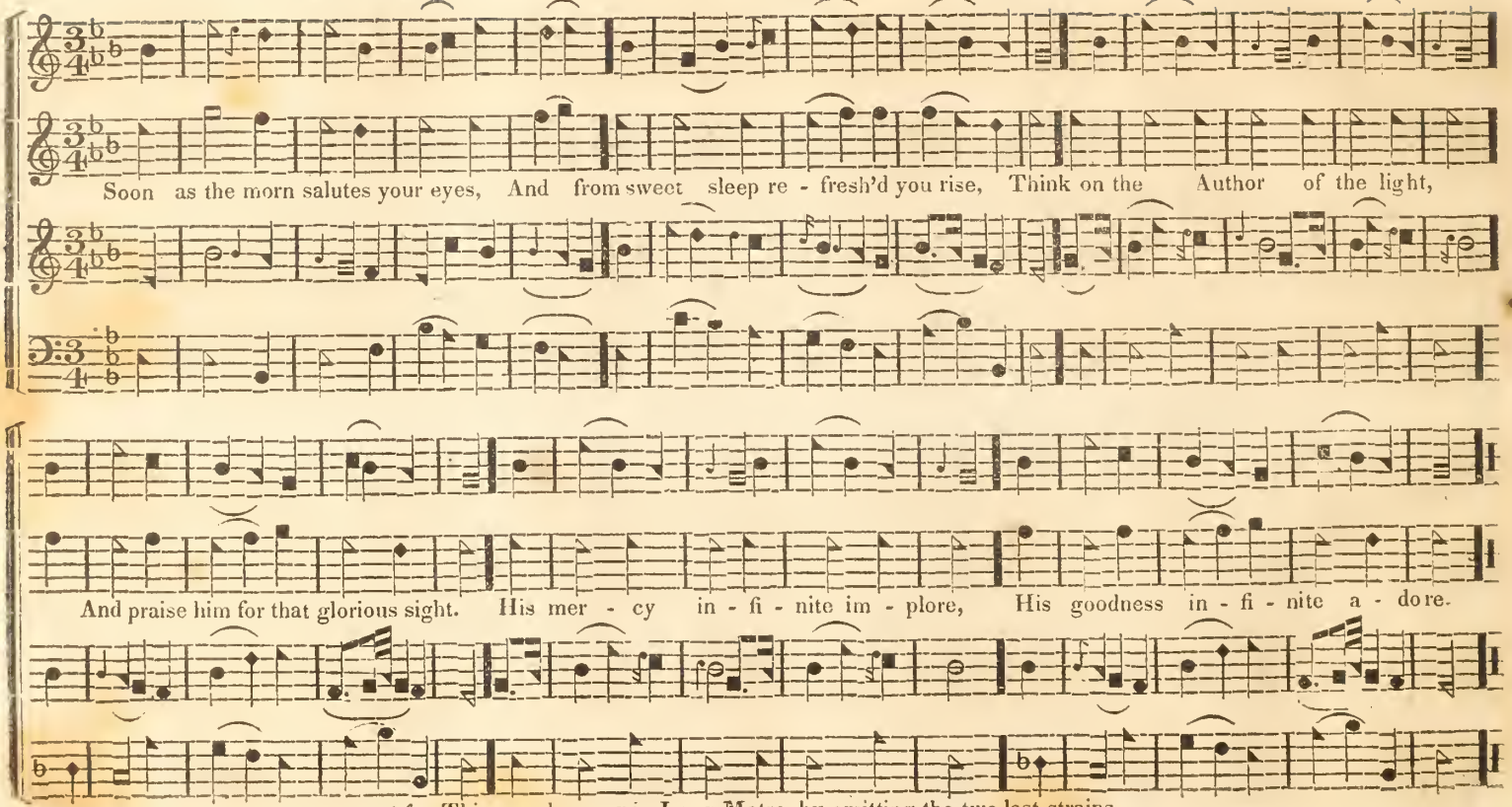




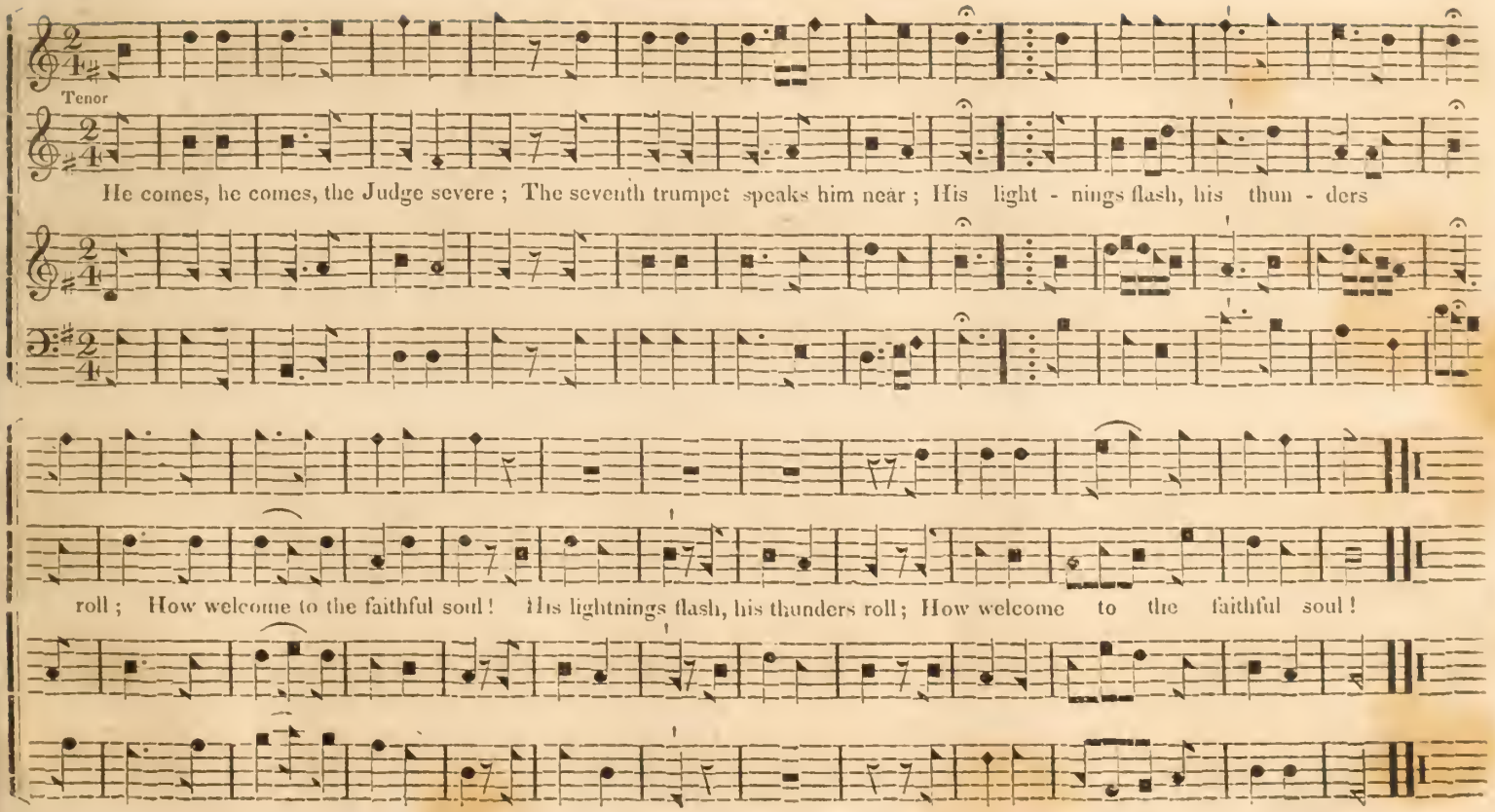
One privilege my heart desires,
O grant me an abode,
Among the churches of thy saint
The temples of my God.

Now shall my head be lifted high
Above my foes around,
And songs of joy and victory
Within thy temples sound.

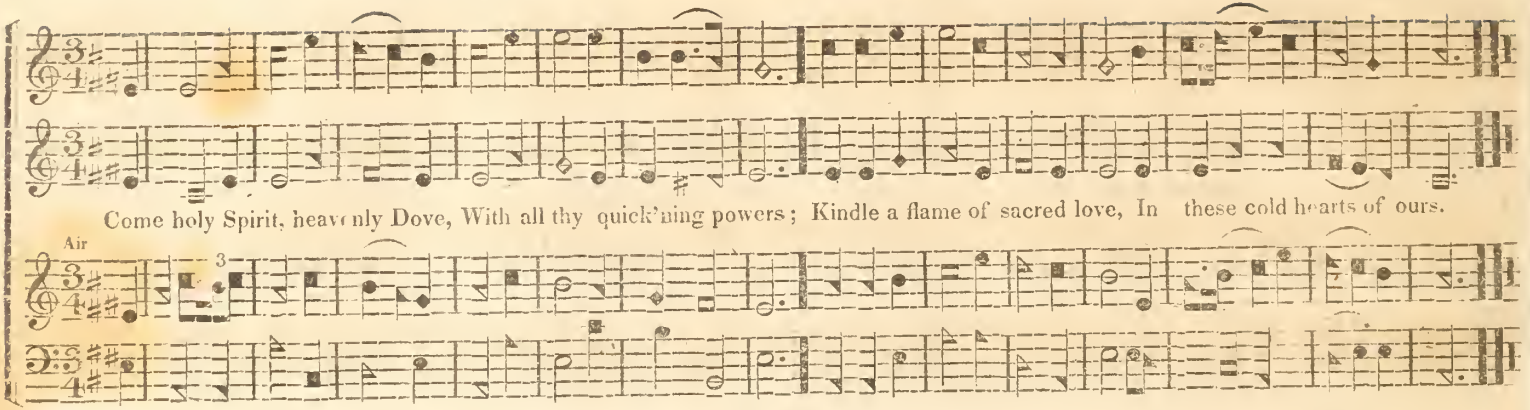
MORNING HYMN. L. M. Sharp Key on E.



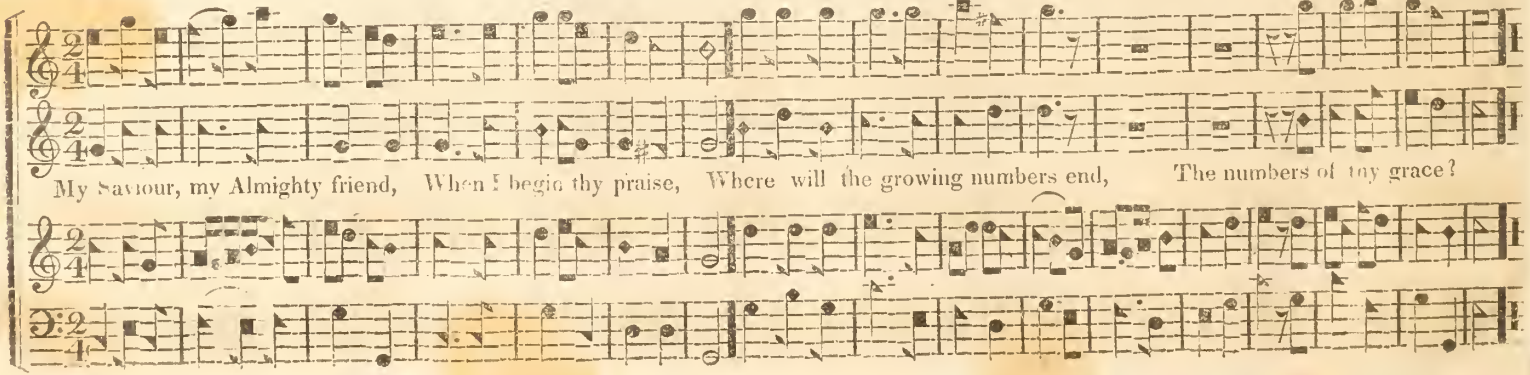
☞ This may be sung in Long Metre, by omitting the two last strains.

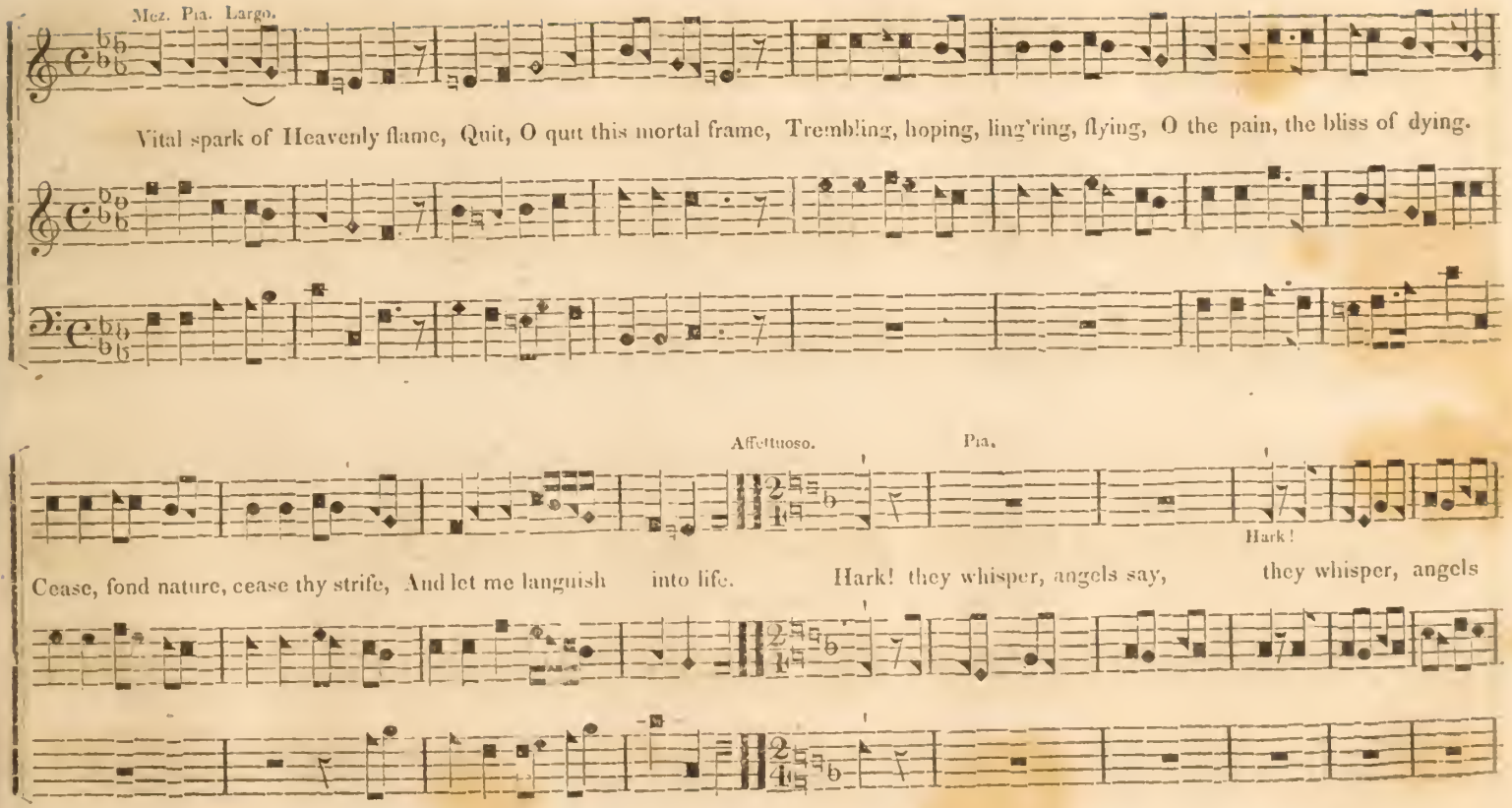

Tenor
He comes, he comes, the Judge severe ; The seventh trumpet speaks him near ; His light - nings flash, his thun - ders
roll ; How welcome to the faithful soul ! His lightnings flash, his thunders roll ; How welcome to the faithful soul !

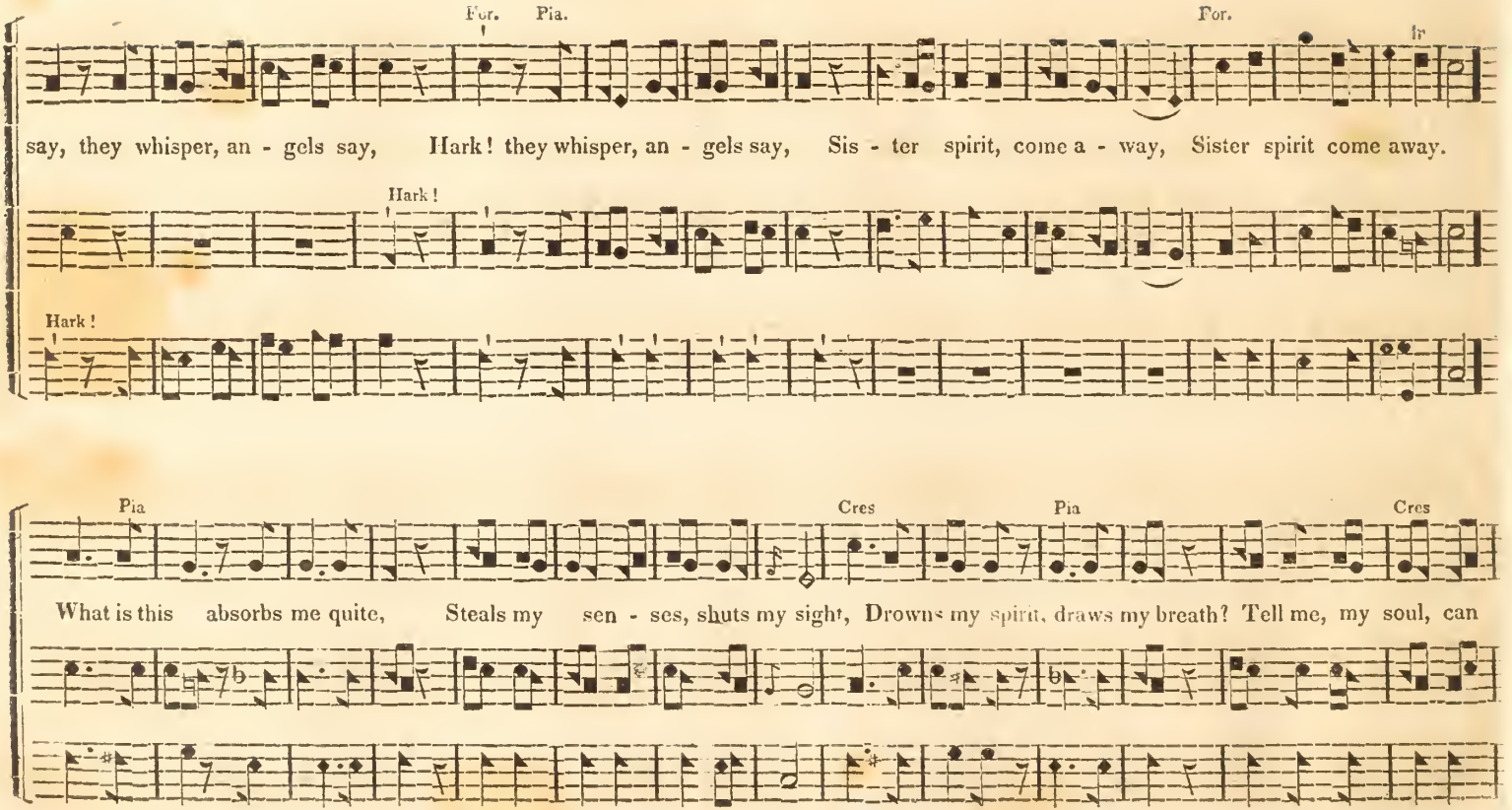
NEWMARK. C. M. Sharp Key on A.

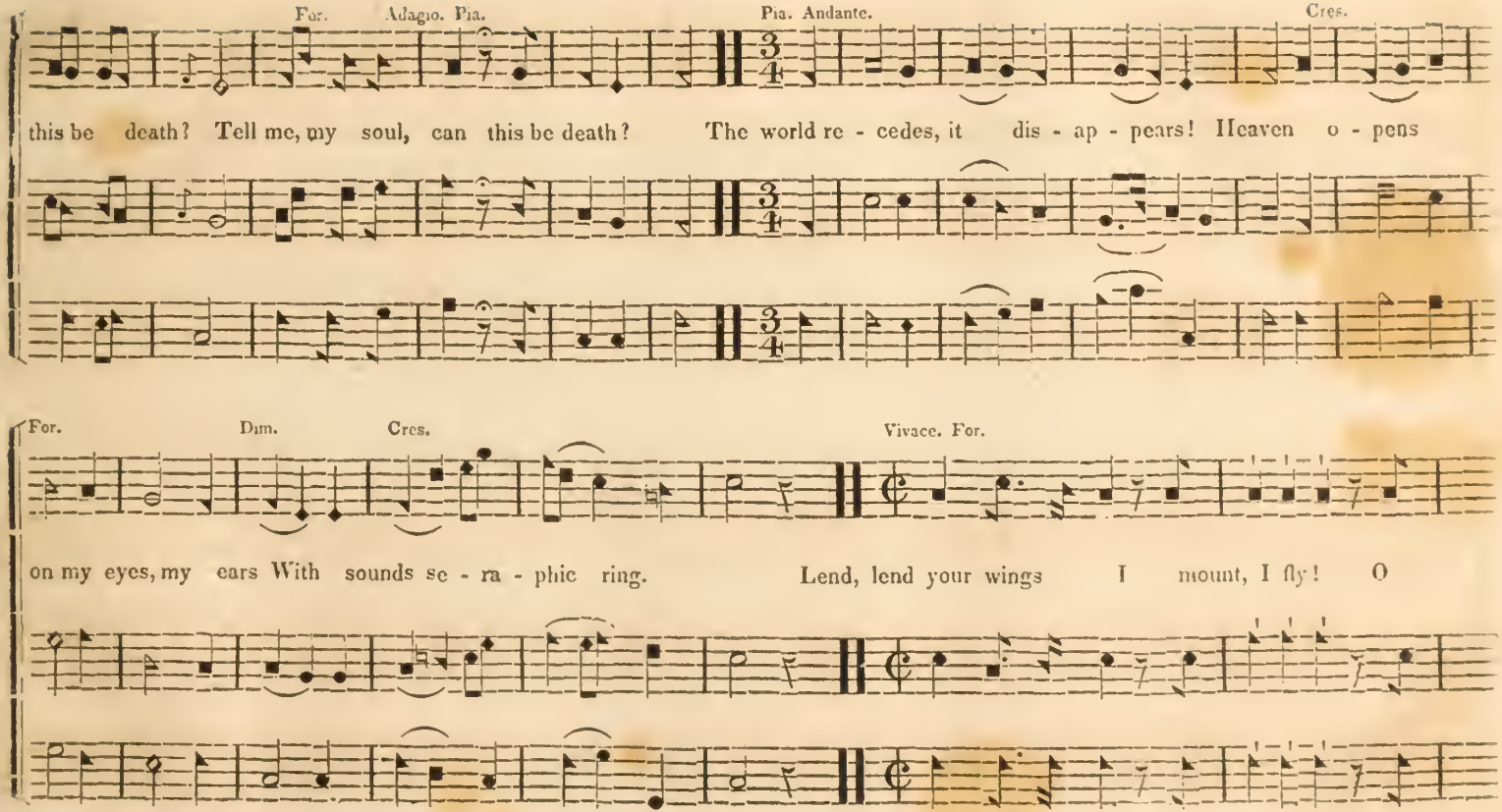


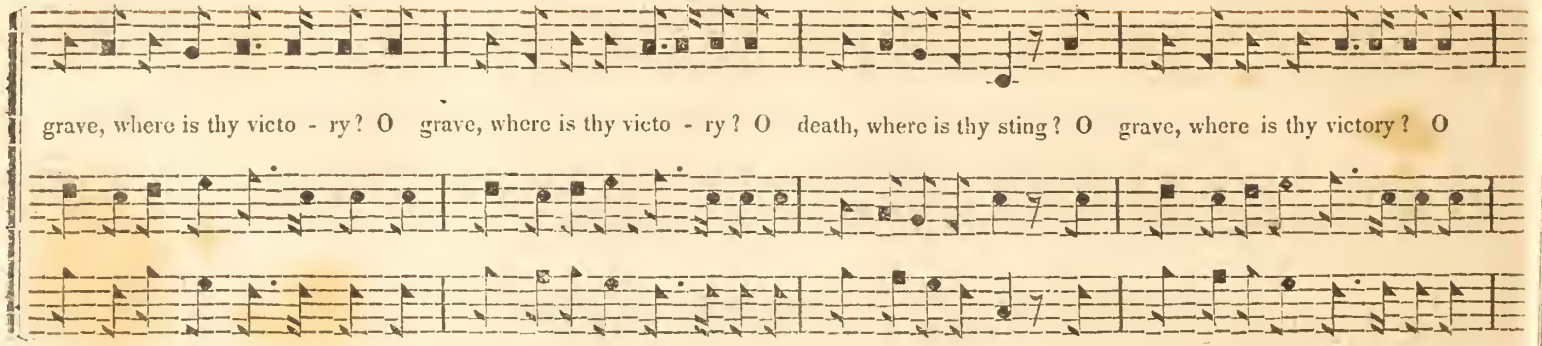
BROOMSGROVE. C. M. Sharp Key on C.

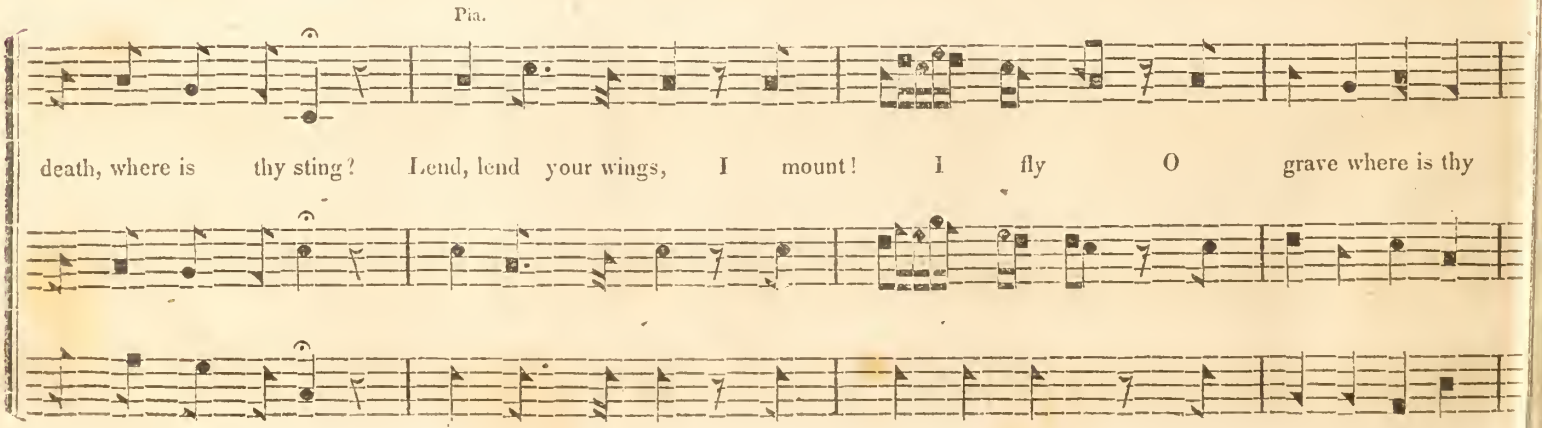


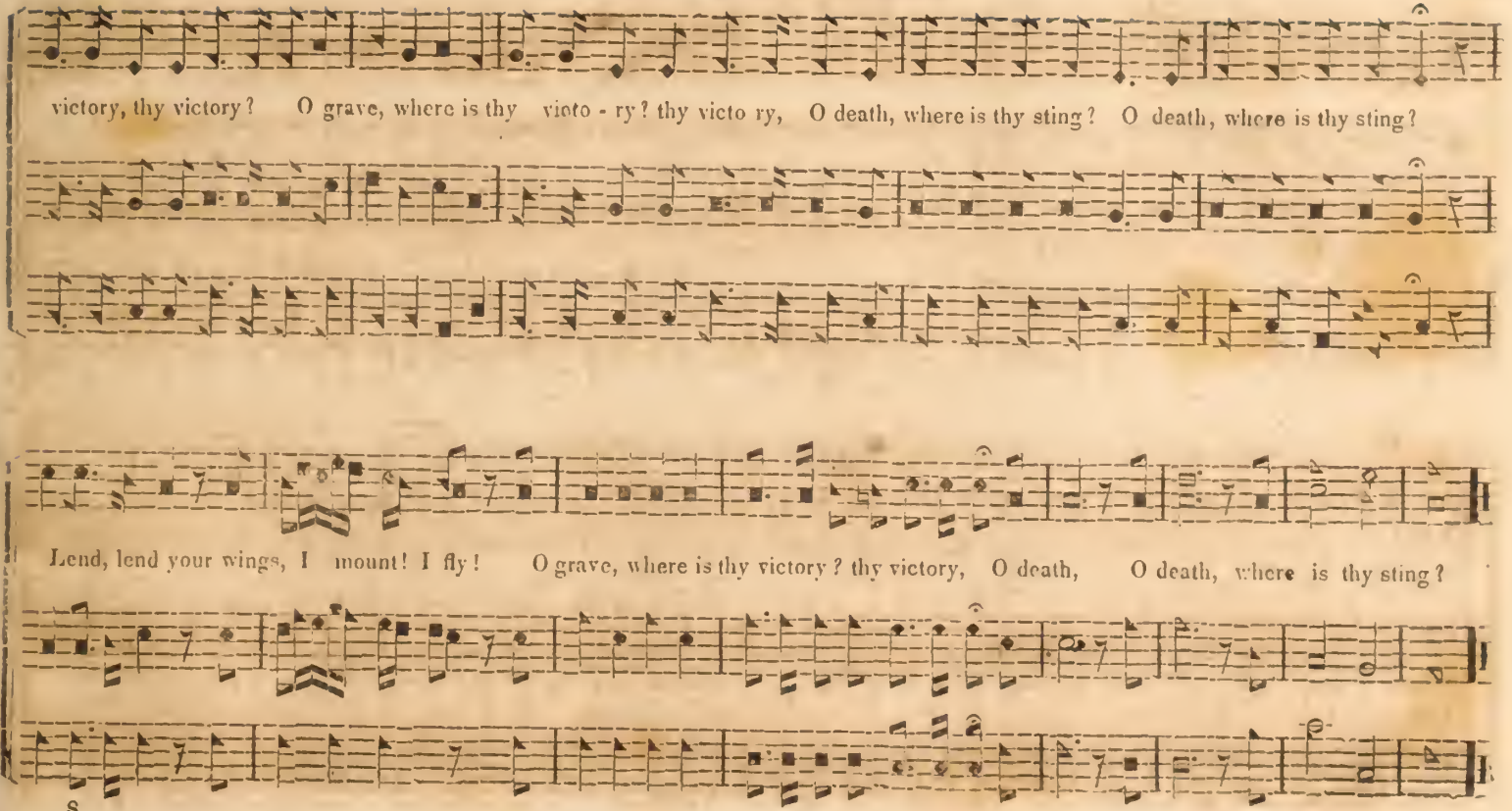

Mez. Pia. Largo.
Vital spark of Heavenly flame, Quit, O quit this mortal frame, Trembling, hoping, ling'ring, flying, O the pain, the bliss of dying.
Affettuoso.
Pia.
Hark!
Cease, fond nature, cease thy strife, And let me languish into life. Hark! they whisper, angels say, they whisper, angels


For. Pia.
For.
Ir
say, they whisper, an - gels say, Hark! they whisper, an - gels say, Sis - ter spirit, come a - way, Sister spirit come away.
Hark!
Hark!
Pia
Cres
Pia
Cres
What is this absorbs me quite, Steals my sen - ses, shuts my sight, Drowns my spirit, draws my breath? Tell me, my soul, can

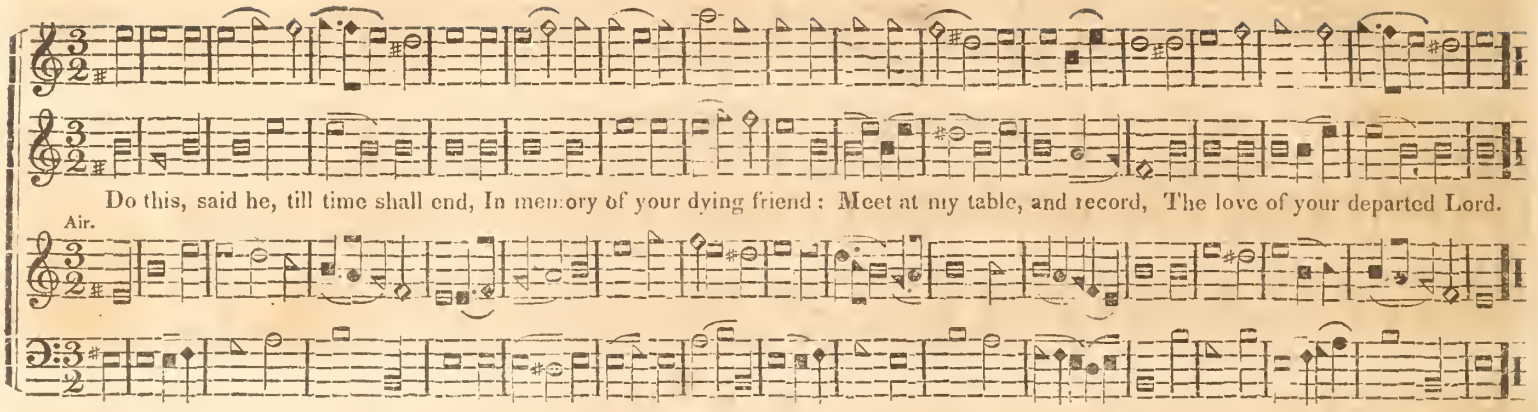

For. Adagio. Pia.
Pia. Andante.
Cres.
this be death? Tell me, my soul, can this be death? The world re - cedes, it dis - ap - pears! Heaven o - pens
For. Dim. Cres.
Vivace. For.
on my eyes, my ears With sounds se - ra - phic ring. Lend, lend your wings I mount, I fly! O


grave, where is thy victo - ry? O grave, where is thy victo - ry? O death, where is thy sting? O grave, where is thy victory? O

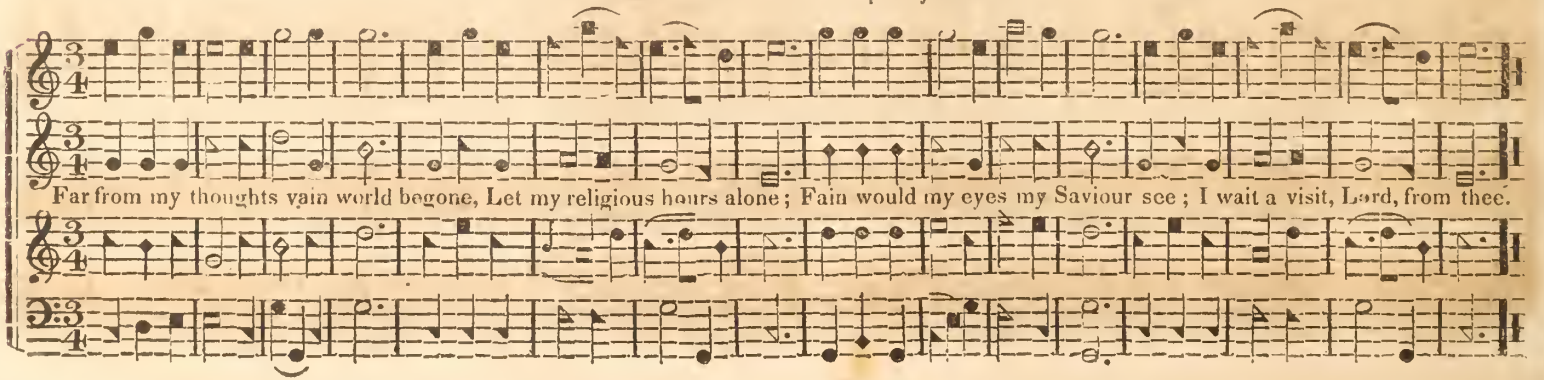

Pia.
death, where is thy sting? Lend, lend your wings, I mount! I fly O grave where is thy


victory, thy victory? O grave, where is thy victo - ry? thy victo ry, O death, where is thy sting? O death, where is thy sting?
Lend, lend your wings, I mount! I fly! O grave, where is thy victory? thy victory, O death, O death, where is thy sting?

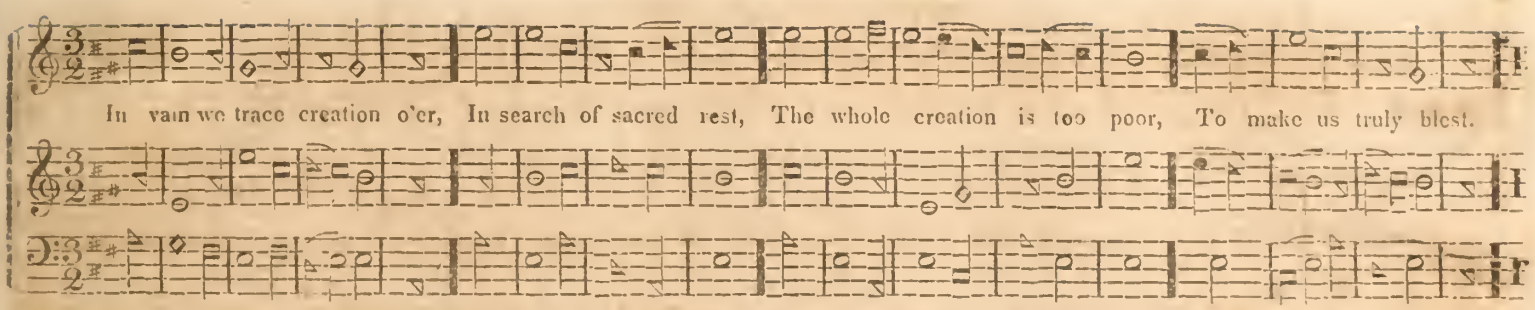
LIMEHOUSE L. M. Flat Key on E.



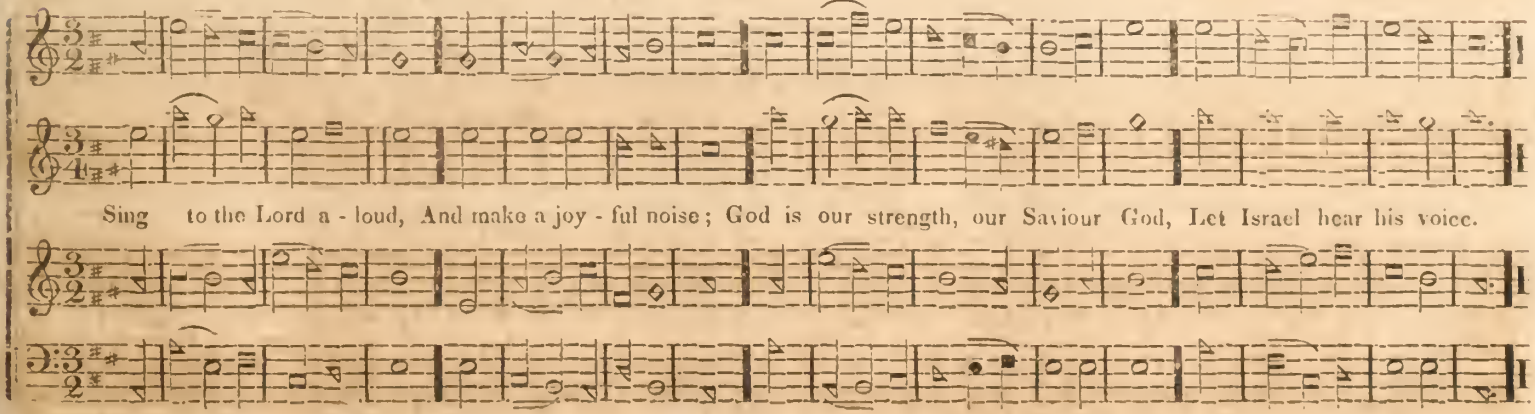
GERMAN AIR. L. M. Sharp Key on C.



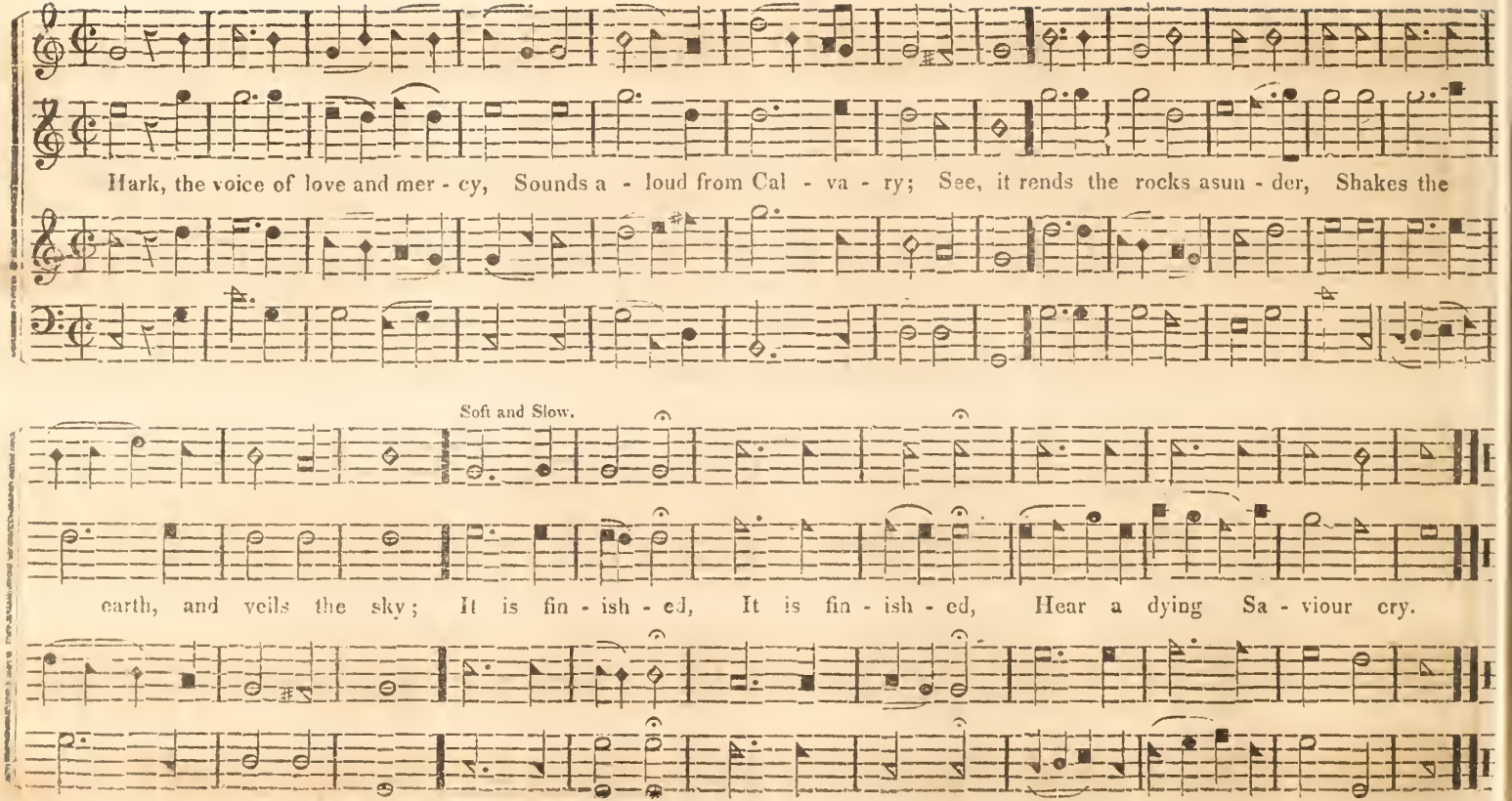
STROUDTWATER. C. M. Sharp Key on A.

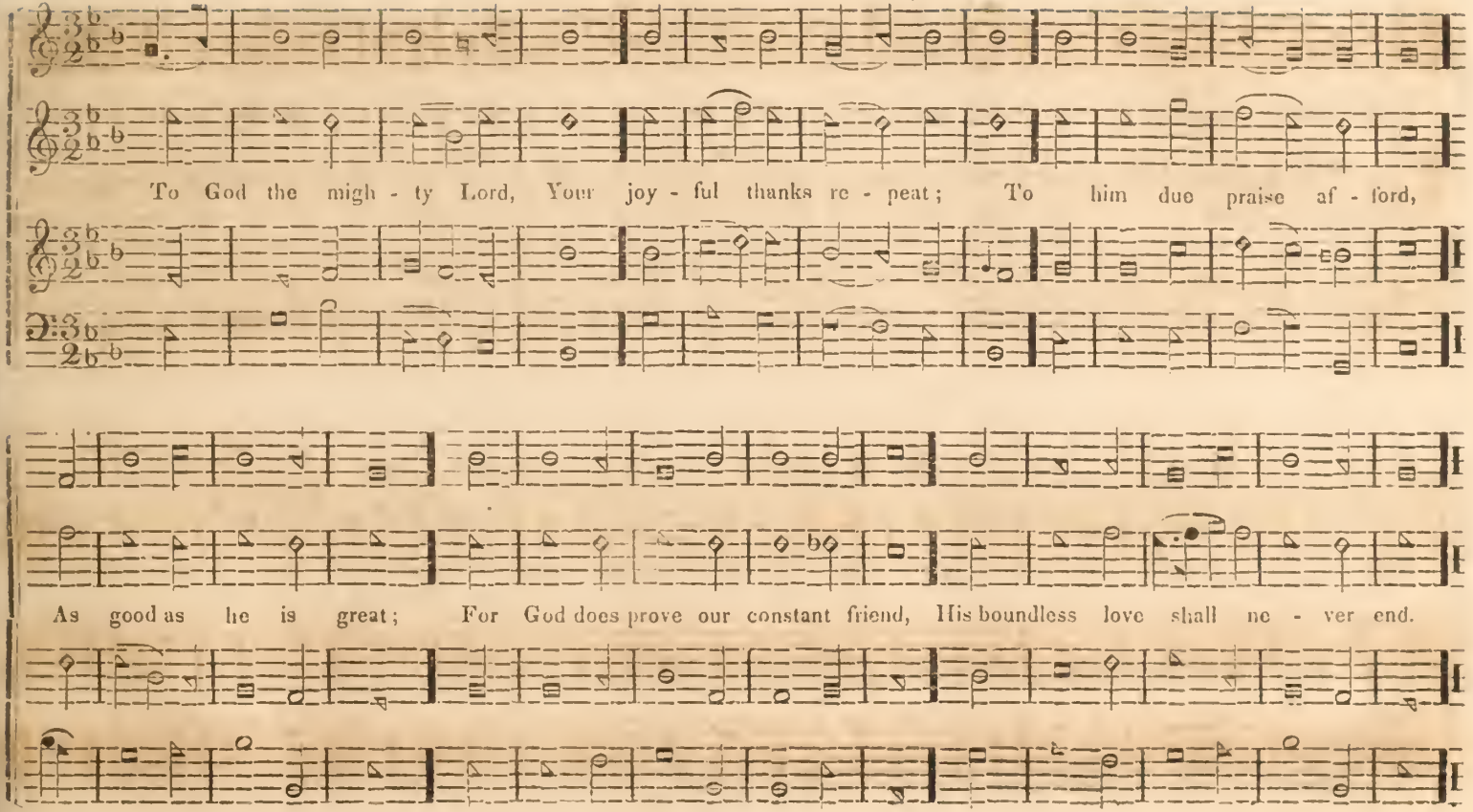


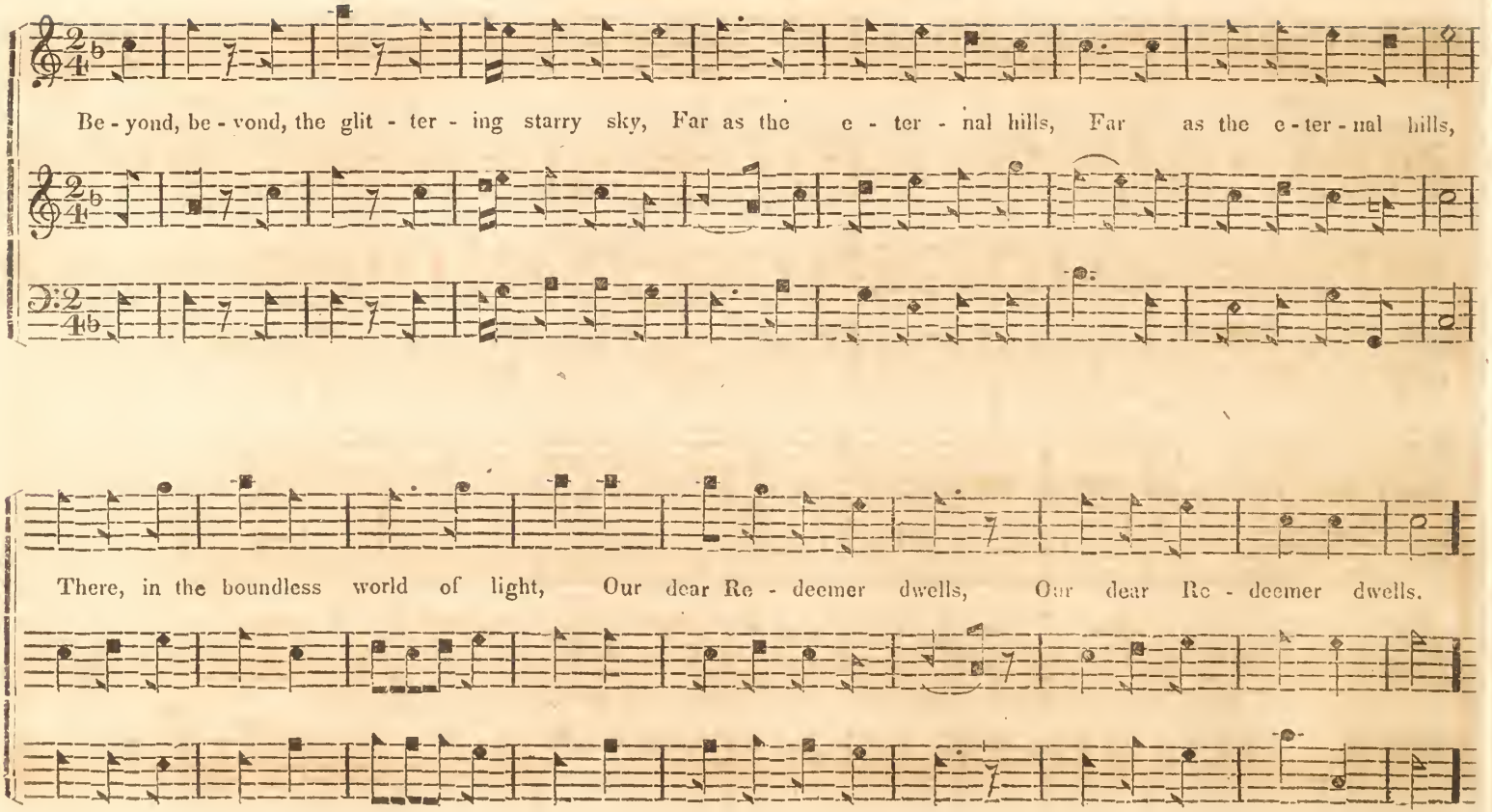
THATCHER. S. M. Sharp Key on A.



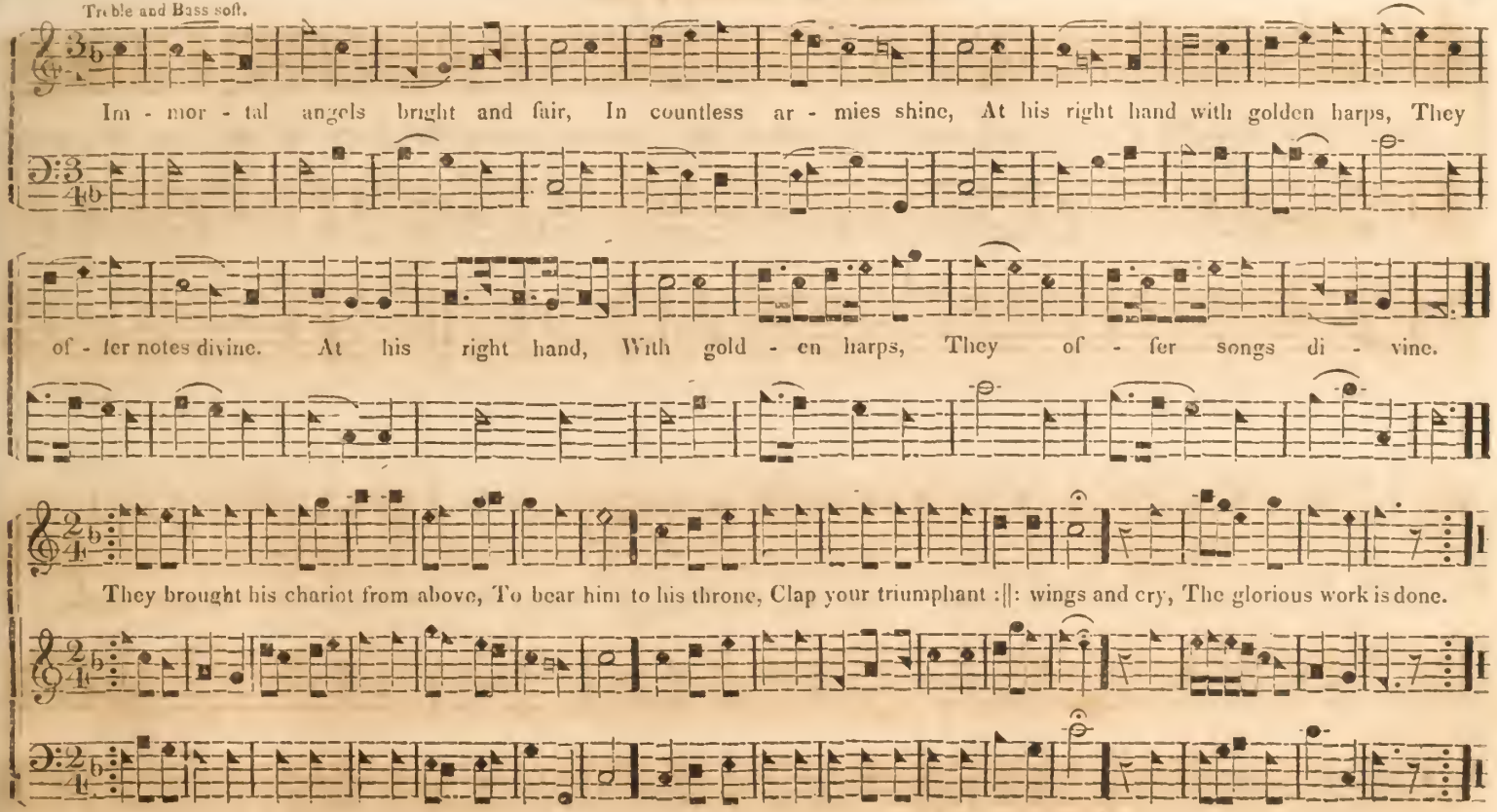
CALVARY. 8.7. 8.7. 4. 7. Sharp Key on C.



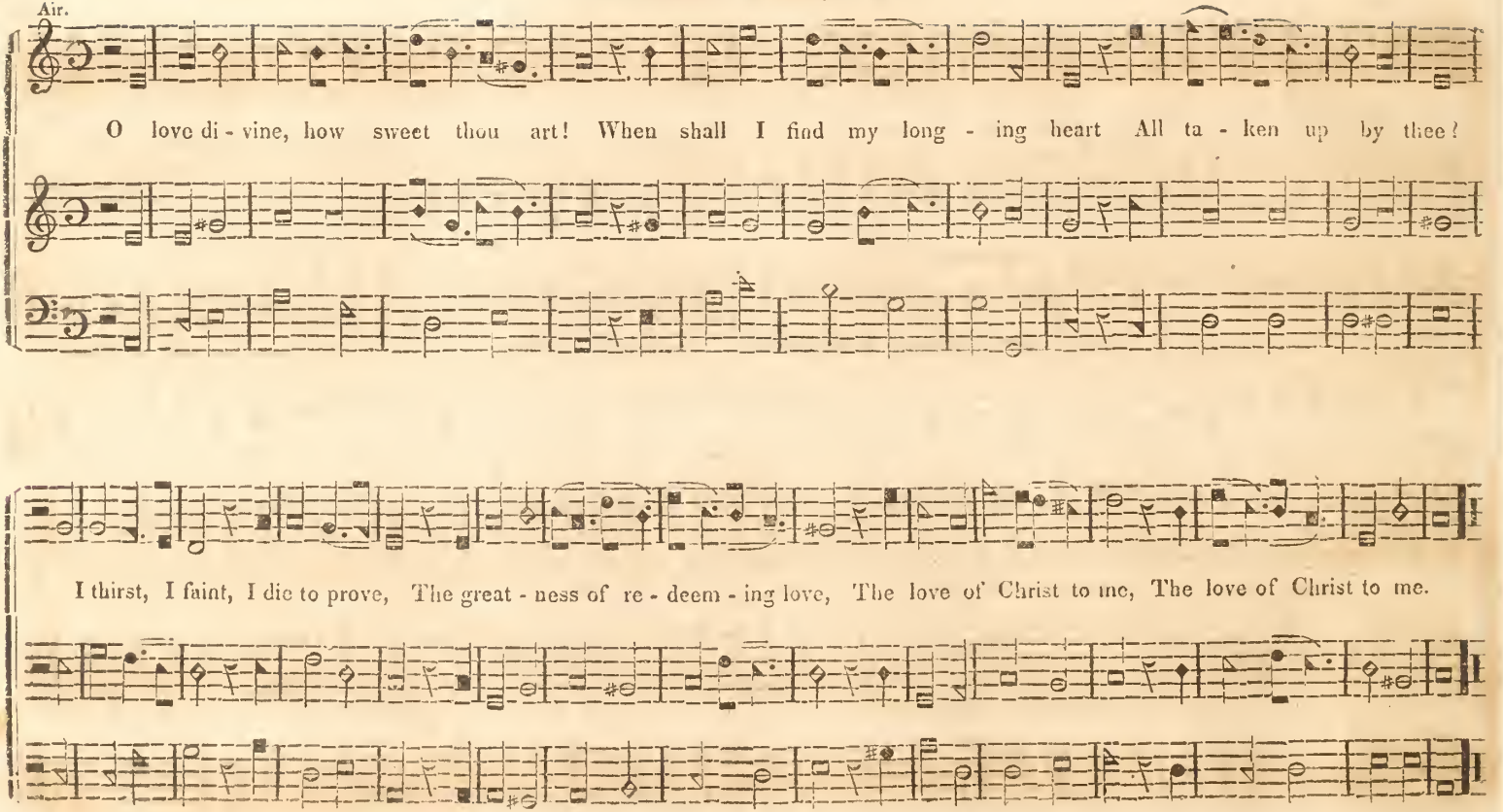

To God the migh - ty Lord, Your joy - ful thanks re - peat; To him due praise af - ford,
As good as he is great; For God does prove our constant friend, His boundless love shall ne - ver end.


Be - yond, be - yond, the glit - ter - ing starry sky, Far as the e - ter - nal hills, Far as the e - ter - nal hills,
There, in the boundless world of light, Our dear Re - deemer dwells, Our dear Re - deemer dwells.

Treble and Bass soft.

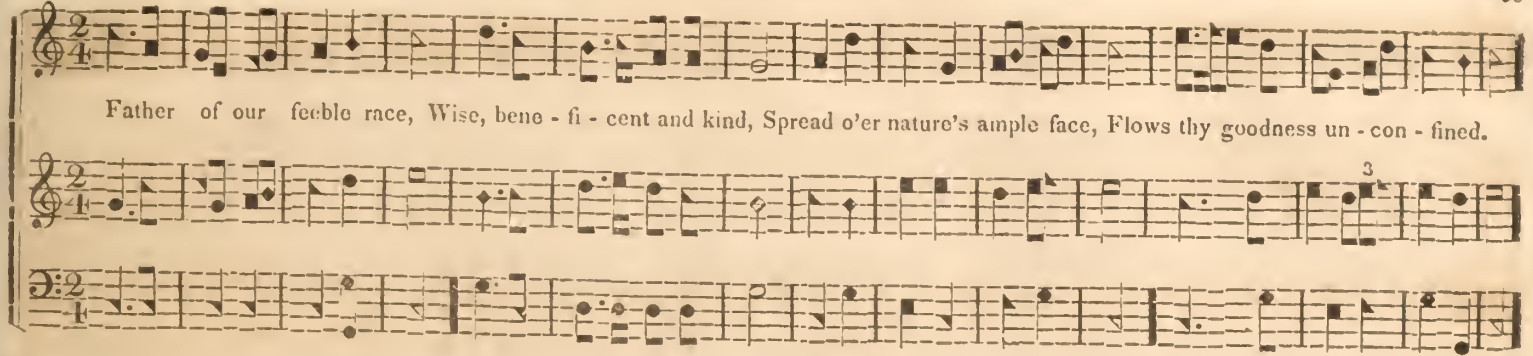


Air.

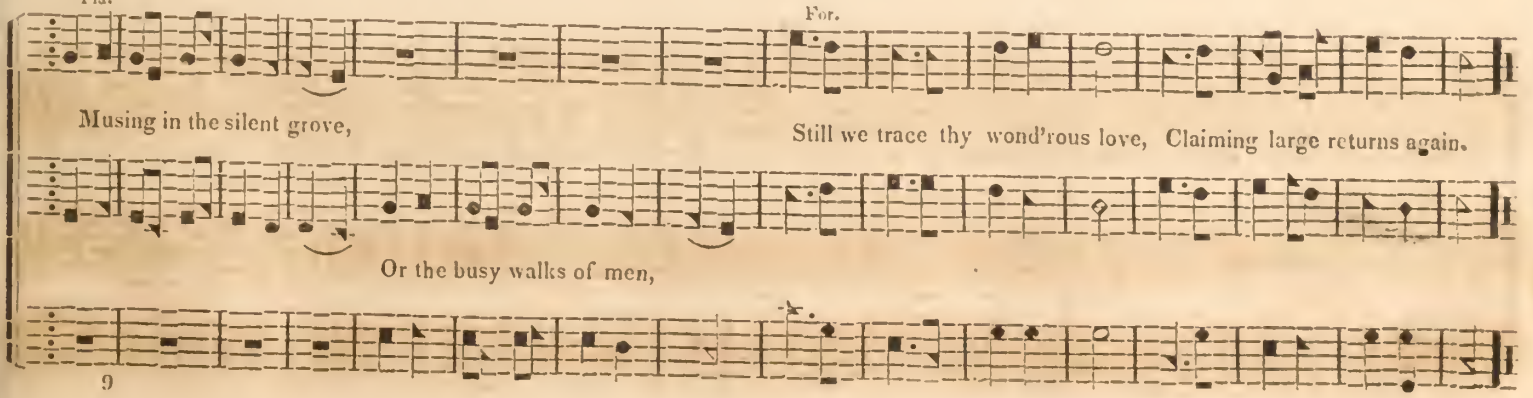

O love di - vine, how sweet thou art! When shall I find my long - ing heart All ta - ken up by thee?
I thirst, I faint, I die to prove, The great - ness of re - deem - ing love, The love of Christ to me, The love of Christ to me.

BENEFICENCE. P. M. Sharp Key on C.

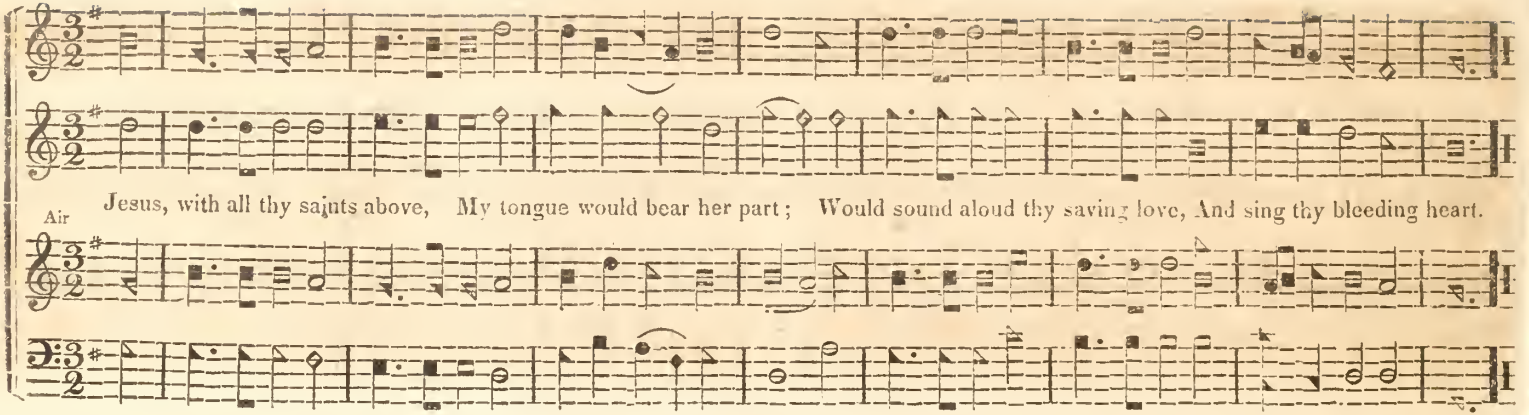
Air.



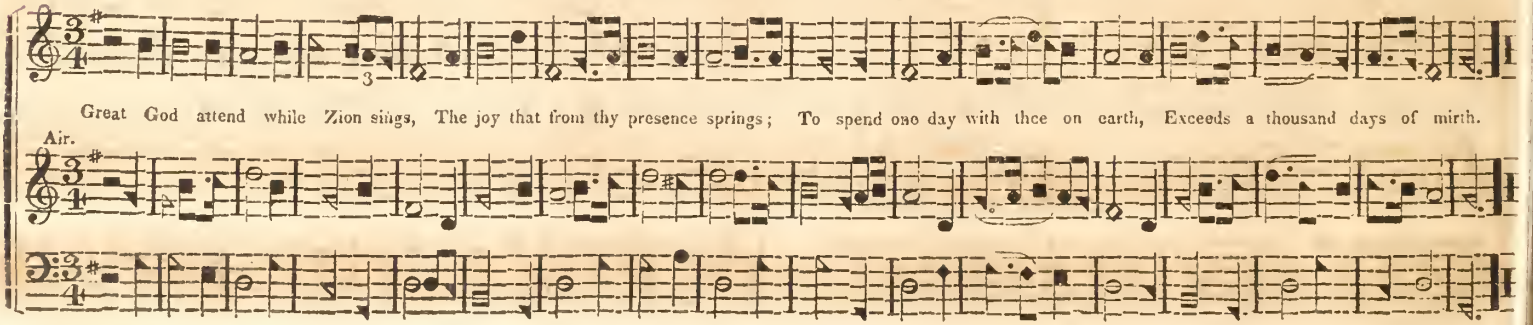
Pia. For.



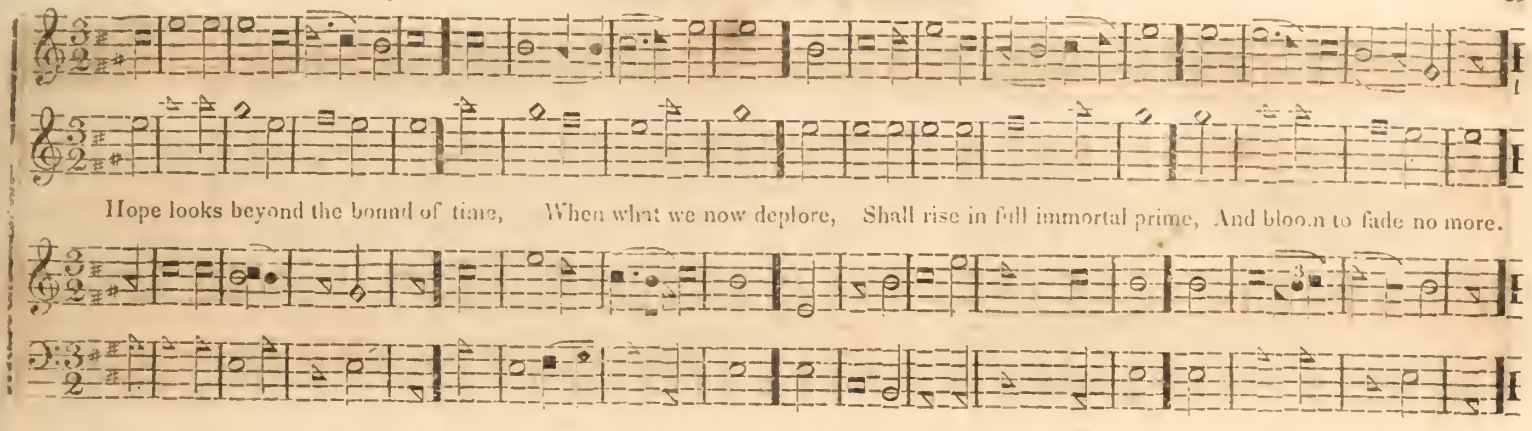
ARLINGTON. C. M. Sharp Key on G.



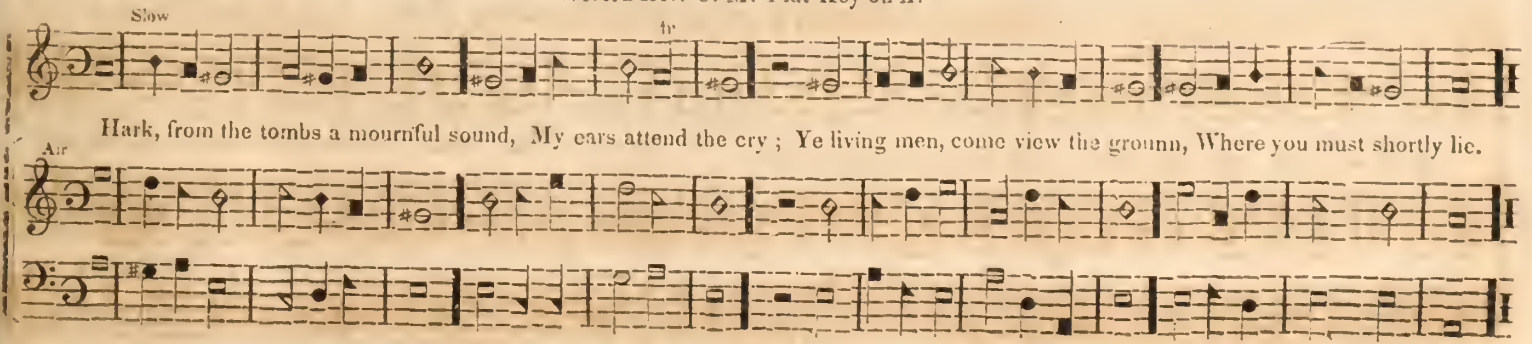
RICKMANSWORTH. L. M. Sharp Key on G.



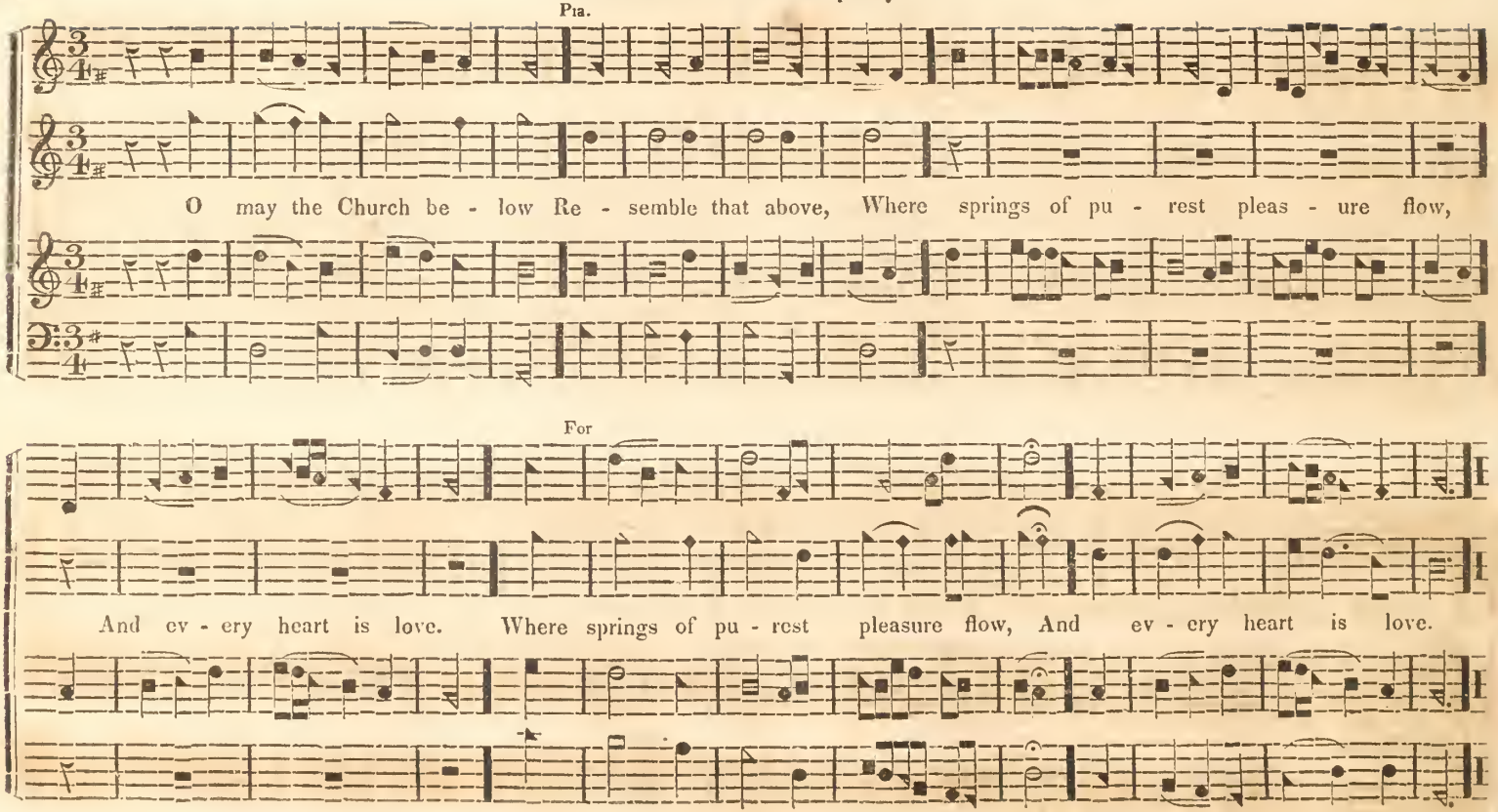
BARBY. C. M. Sharp Key on A.



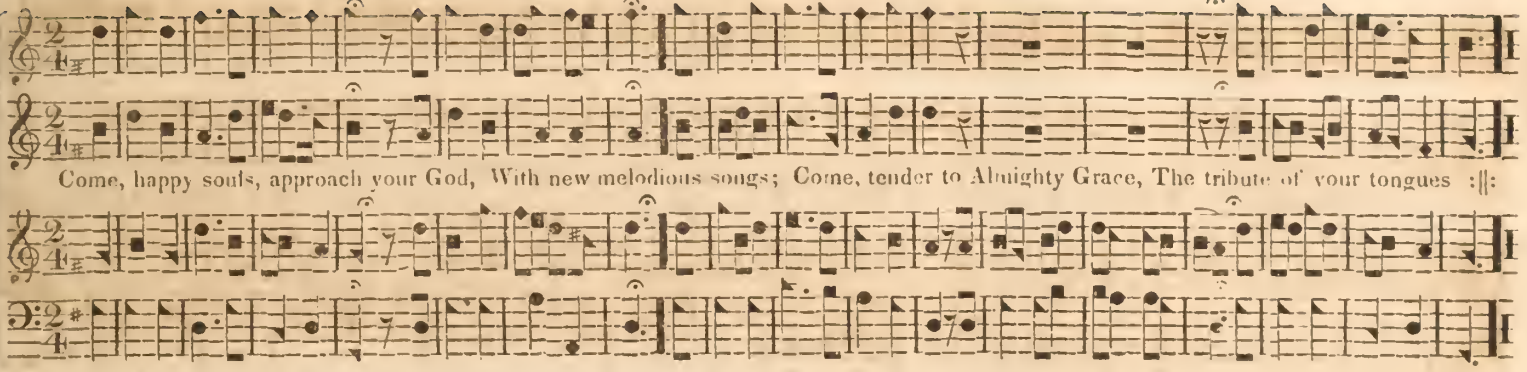
WALDEN. C. M. Flat Key on A.



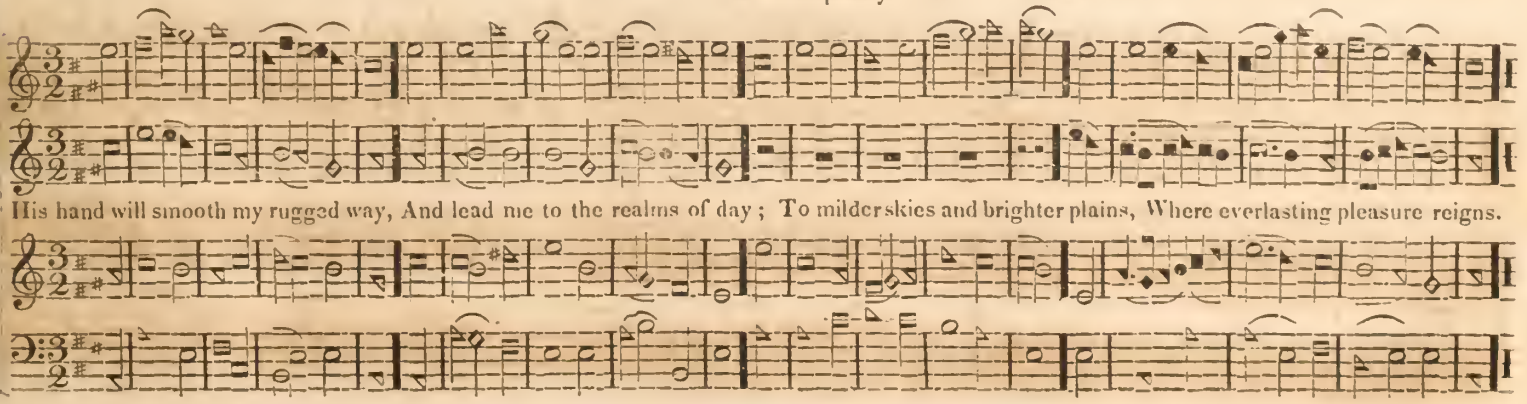
WAKEFIELD. S. M. Sharp Key on G.

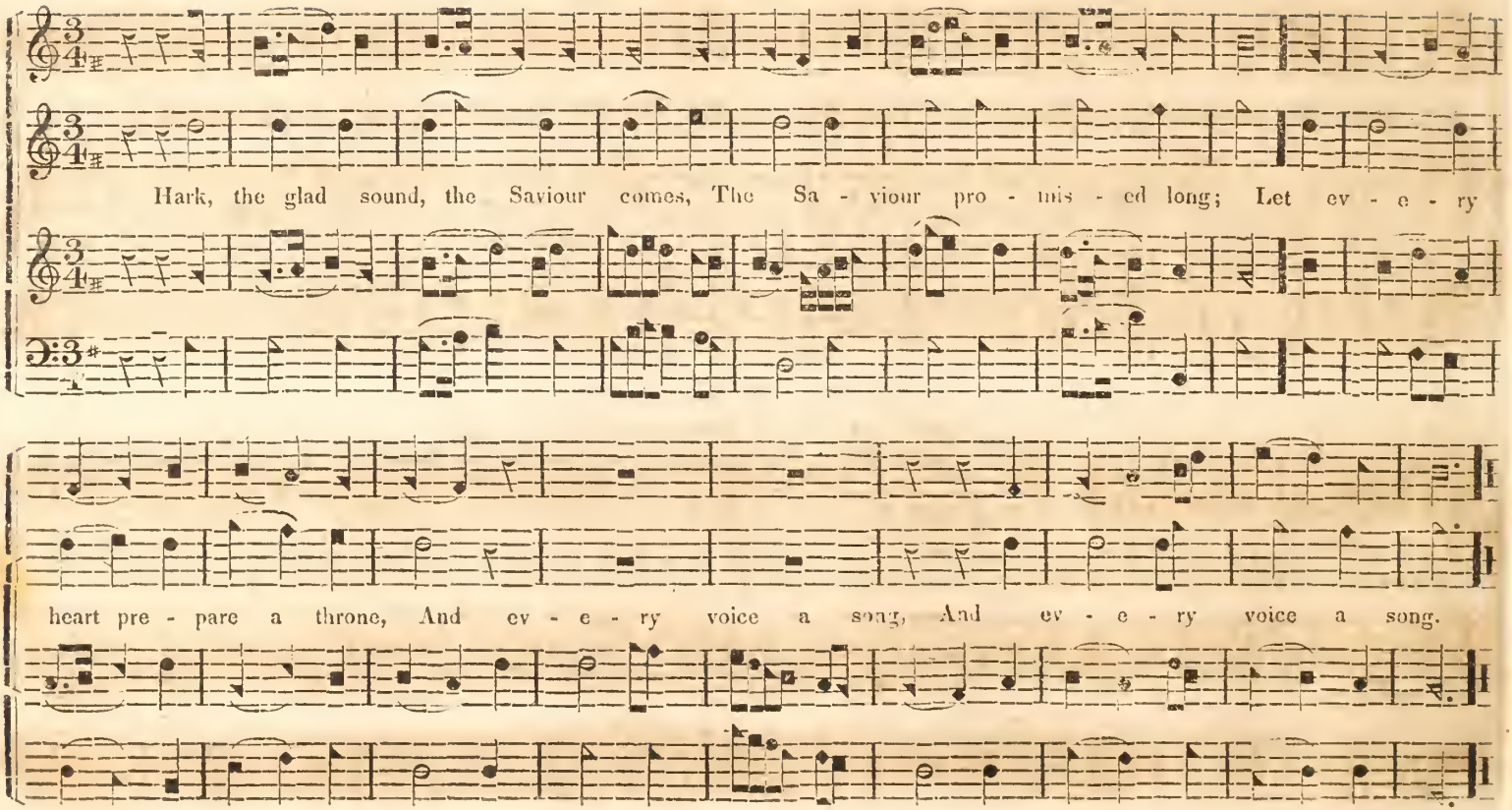


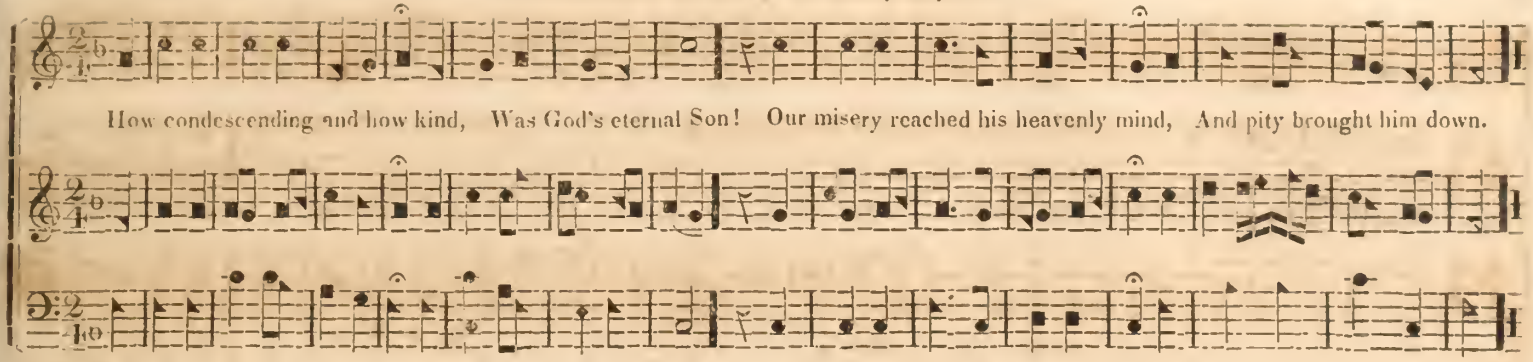
St. ALBANS. C. M. Sharp Key on G.



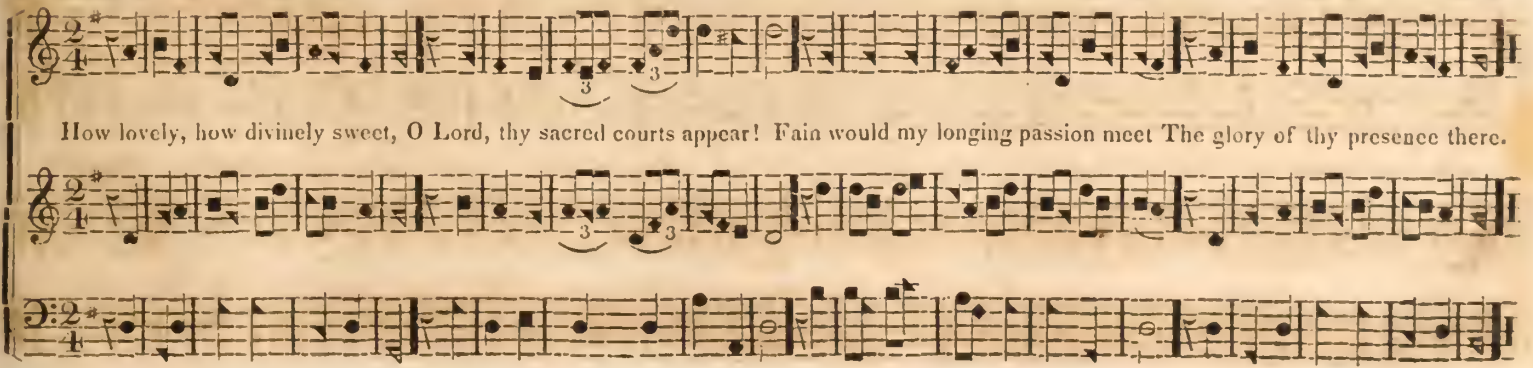
St. PETER. L. M. Sharp Key on A.



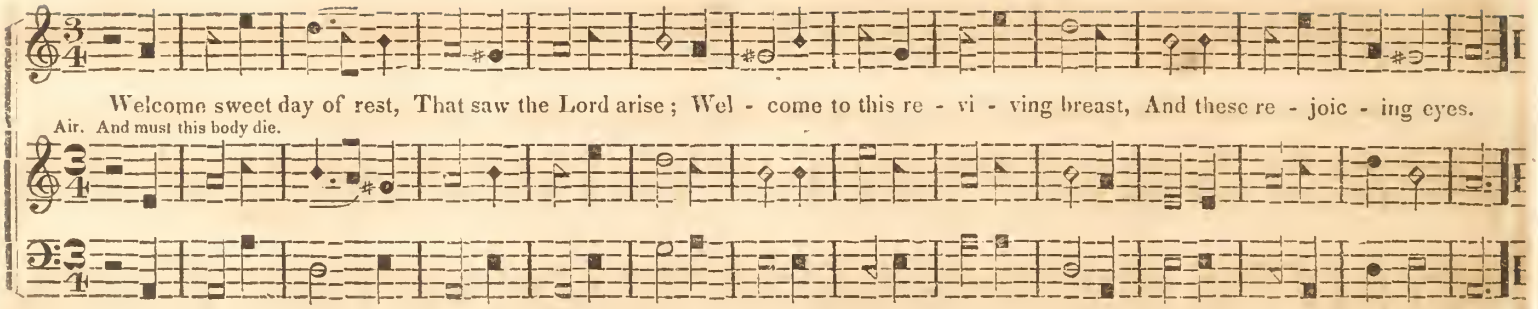

Hark, the glad sound, the Saviour comes, The Sa - viour pro - mis - ed long; Let ev - e - ry
heart pre - pare a throne, And ev - e - ry voice a song, And ev - e - ry voice a song.



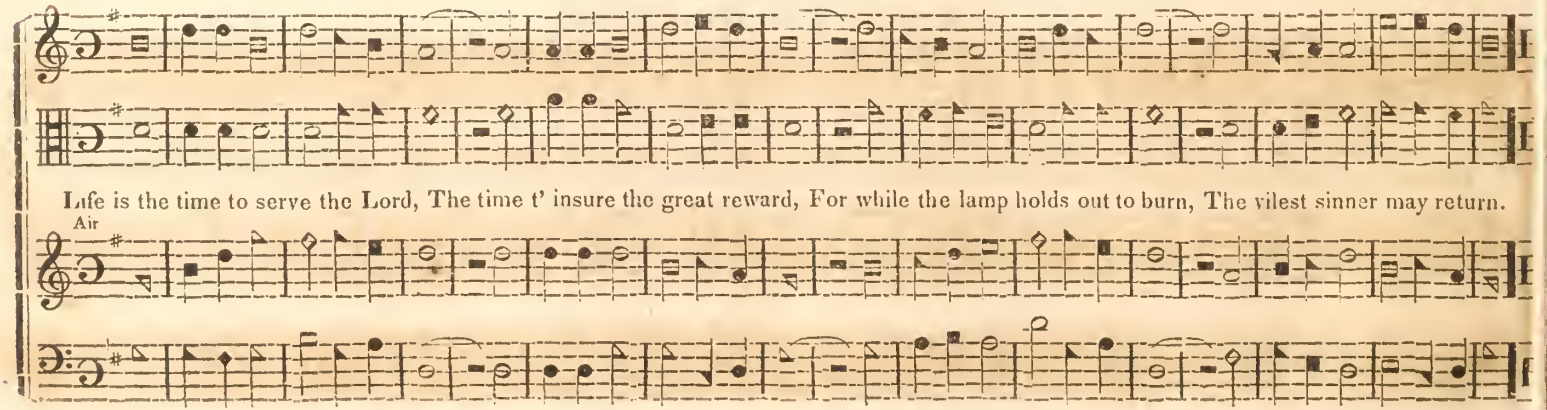
PORTUGAL. L. M. Sharp Key on G.

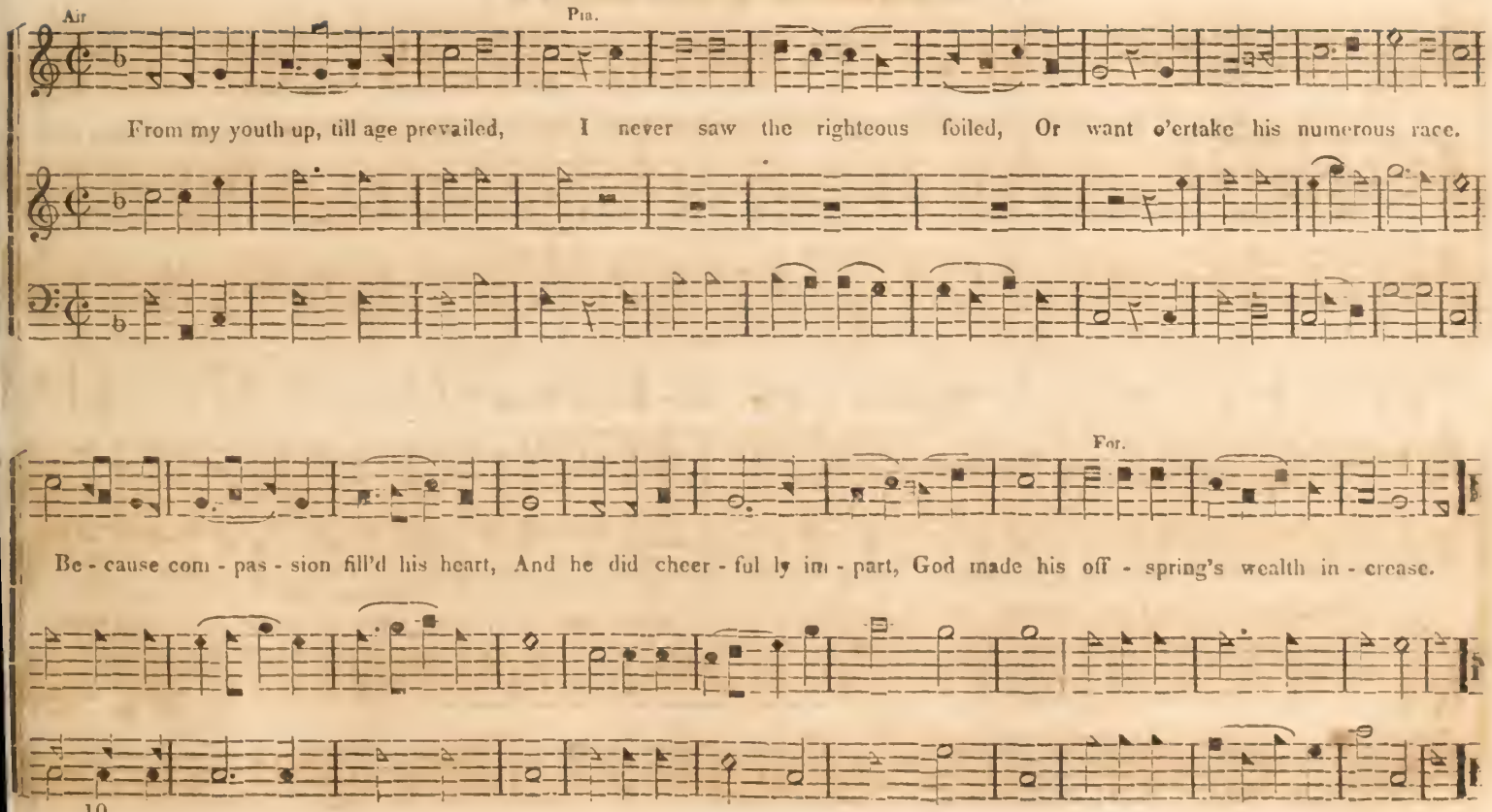


LITTLE MARLBOROUGH. S. M. Flat Key on A.

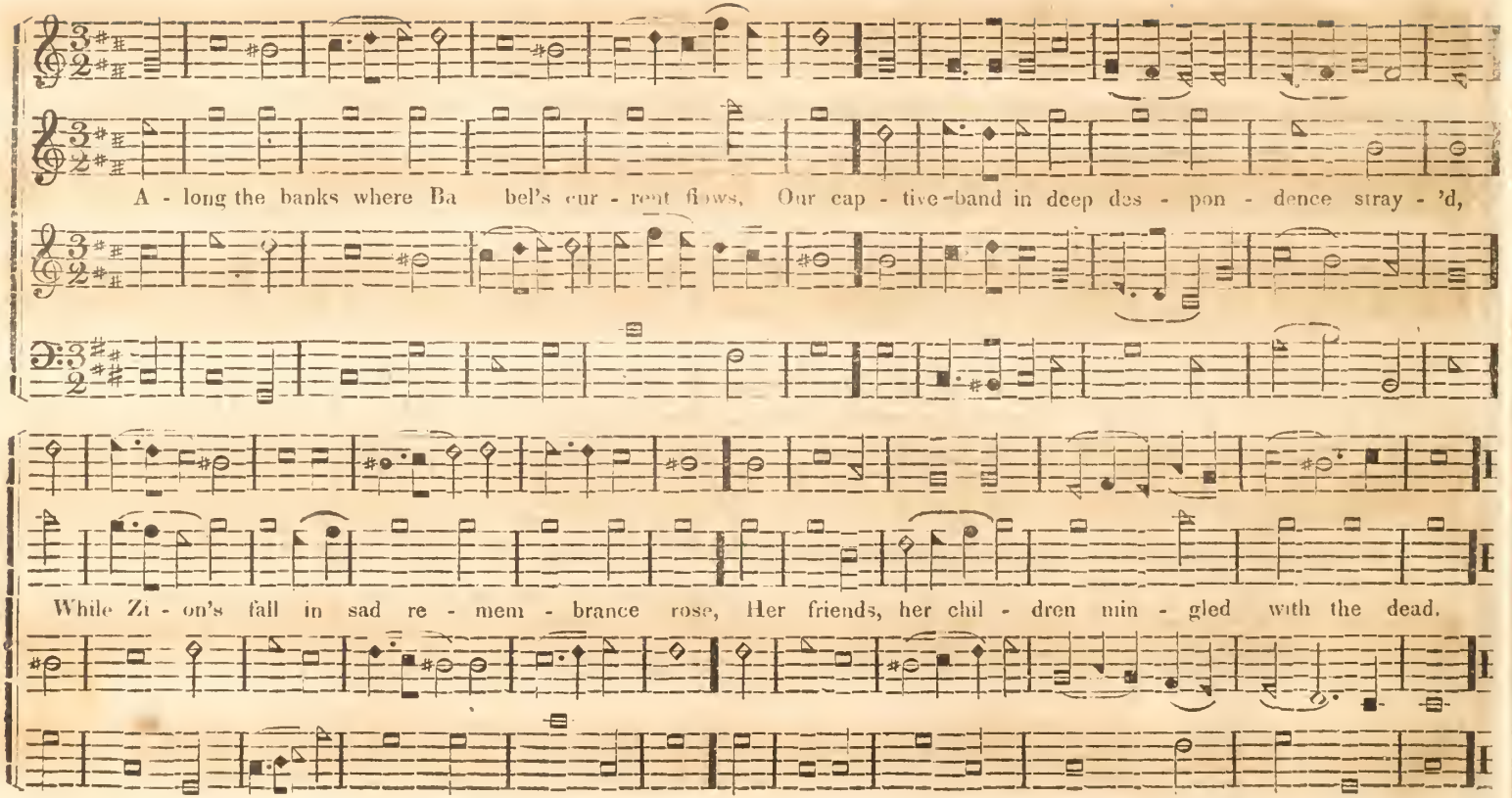


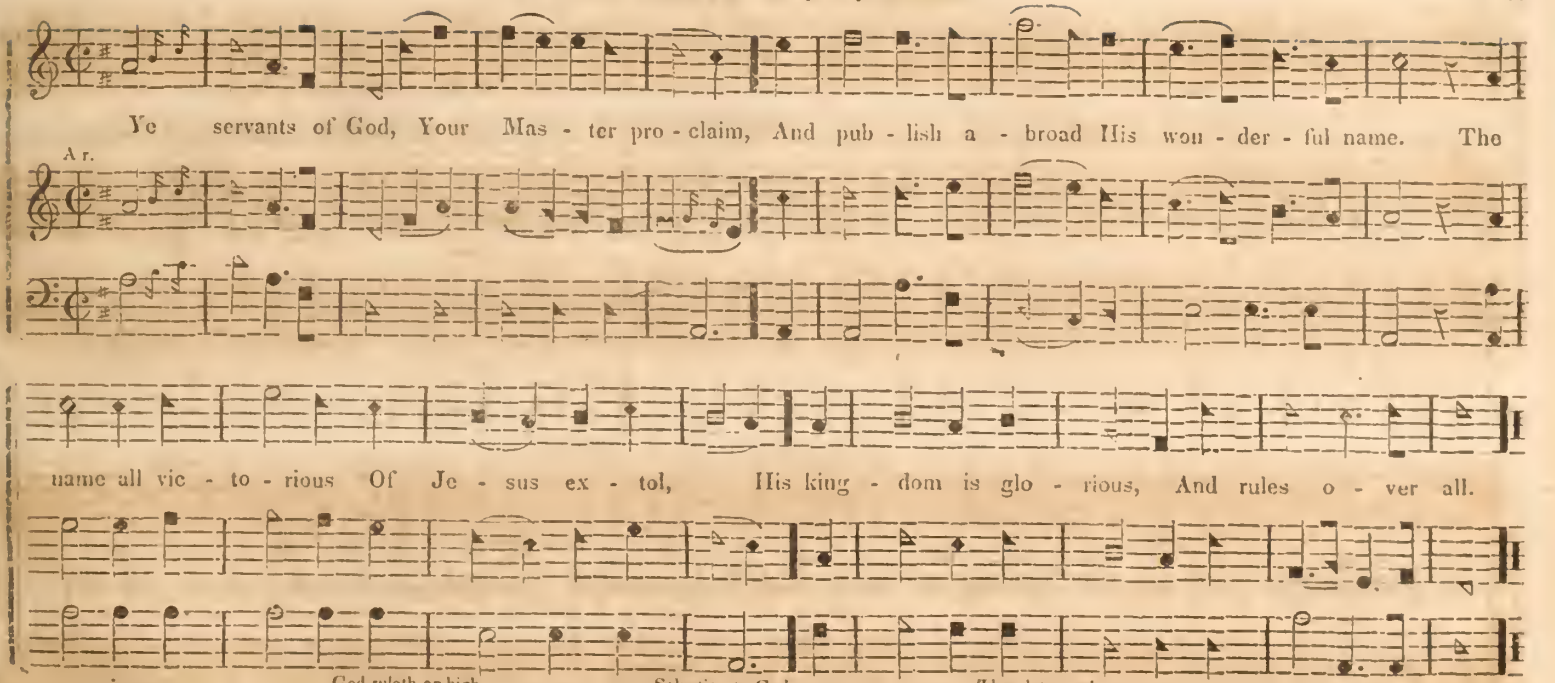
WELLS. L. M. Sharp Key on G.




Air
Pia.
From my youth up, till age prevailed, I never saw the righteous foiled, Or want o'ertake his numerous race.
For.
Be - cause com - pas - sion fill'd his heart, And he did cheer - ful ly im - part, God made his off - spring's wealth in - crease.
10

DESPONDENCE. 4 10's. Flat Key on C.

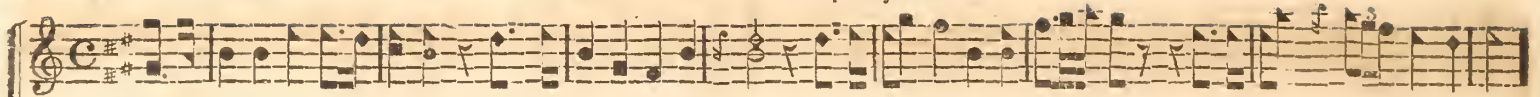




God ruleth on high,
Almighty to save,
And still he is nigh,
His presence we have.
The great congregation
His triumph shall sing,
Ascribing salvation
To Jesus our King.

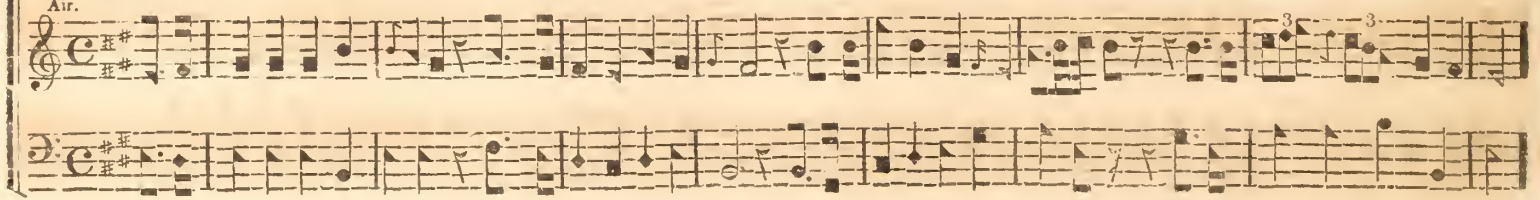
Salvation to God,
Who sits on the throne,
Let all cry aloud,
And honour the Son,
Our Jesus's praises
The angels proclaim,
Fall down on their faces,
And worship the Lamb.

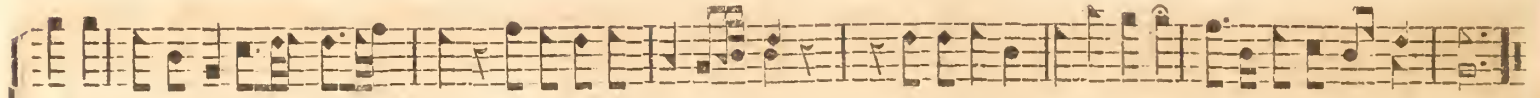
Then let us adore,
And give him his right,
All glory and power,
And wisdom and might,
All honour and blessing,
With angels above,
And thanks never ceasing,
And infinite love.



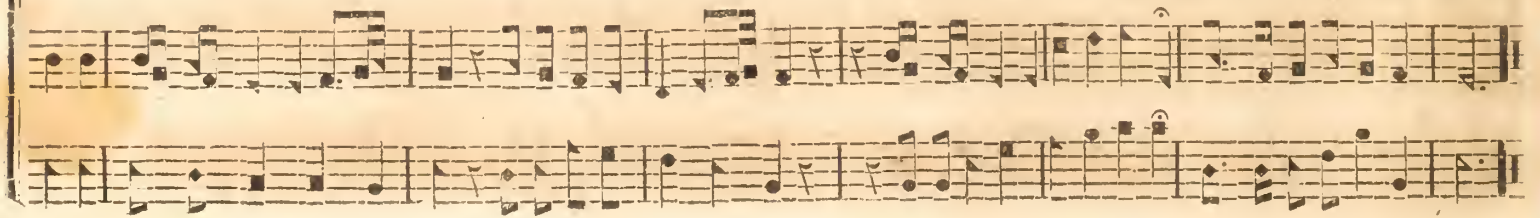
Light of those whose dreary dwelling, Borders on the shades of death, Come, and thy dear self revealing, Dissipate the clouds beneath.

Air.

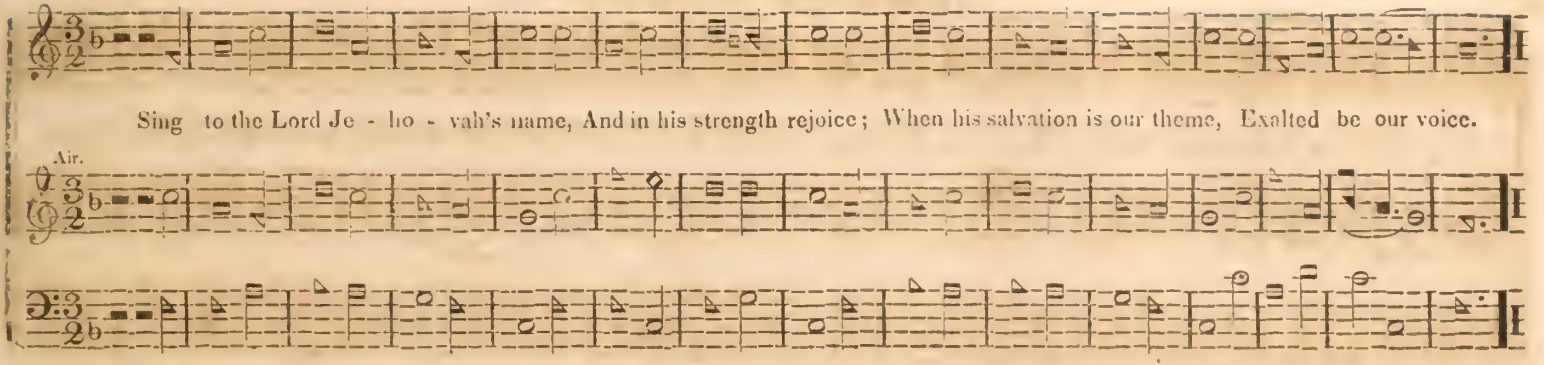




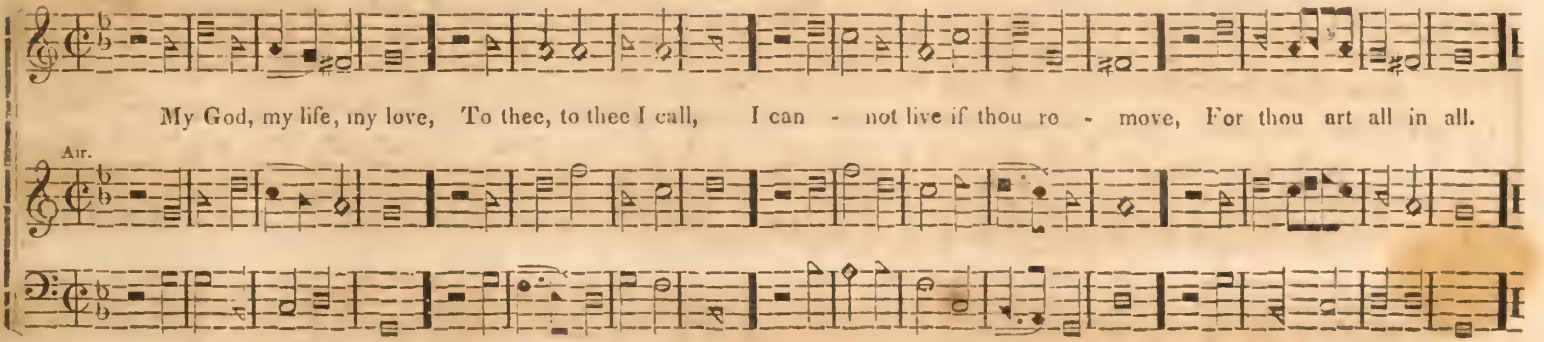
The new heaven's and earth's creator, In our deepest darkness rise, Scattering all the night of nature, Pouring day upon our eyes.

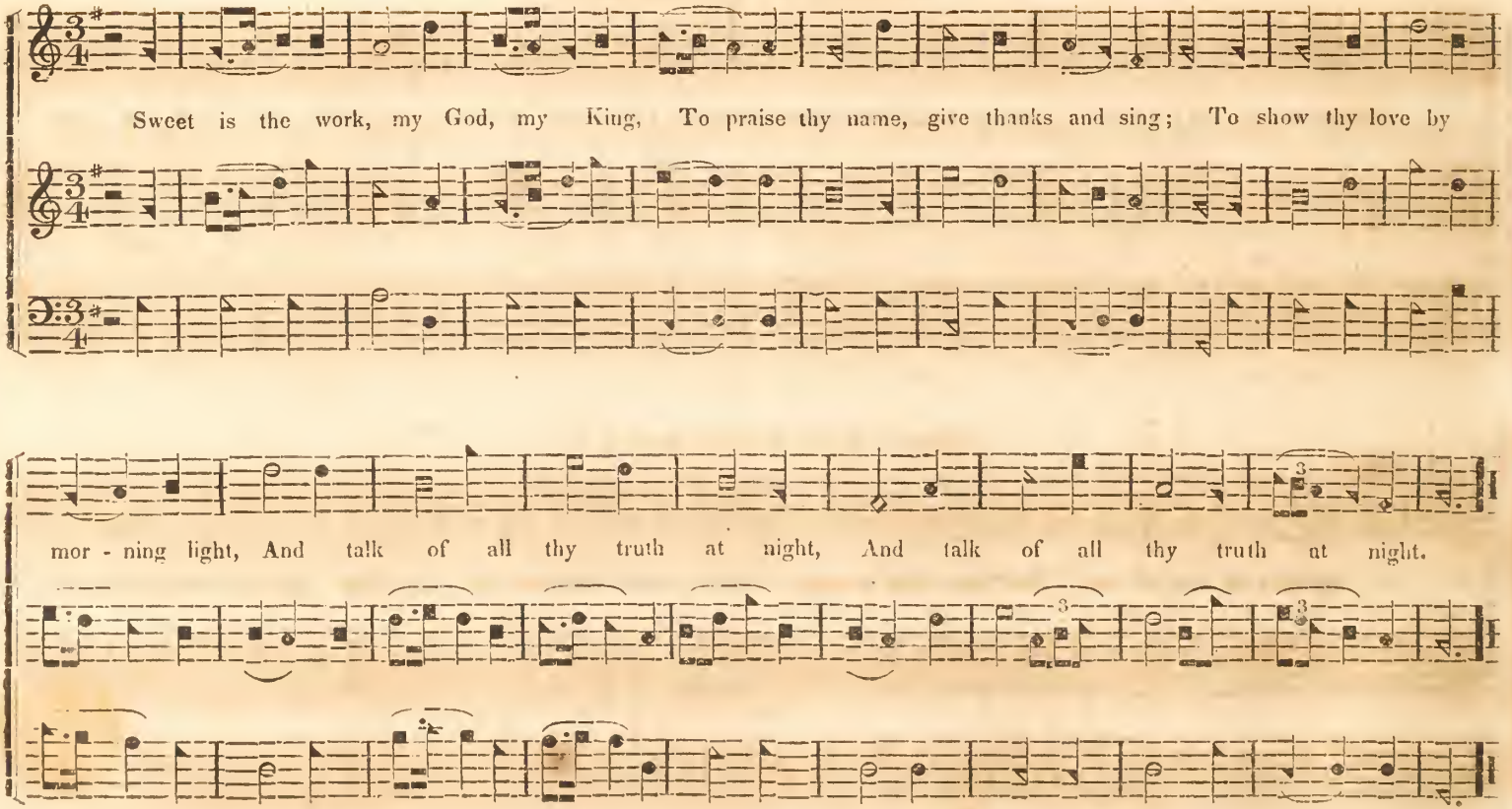


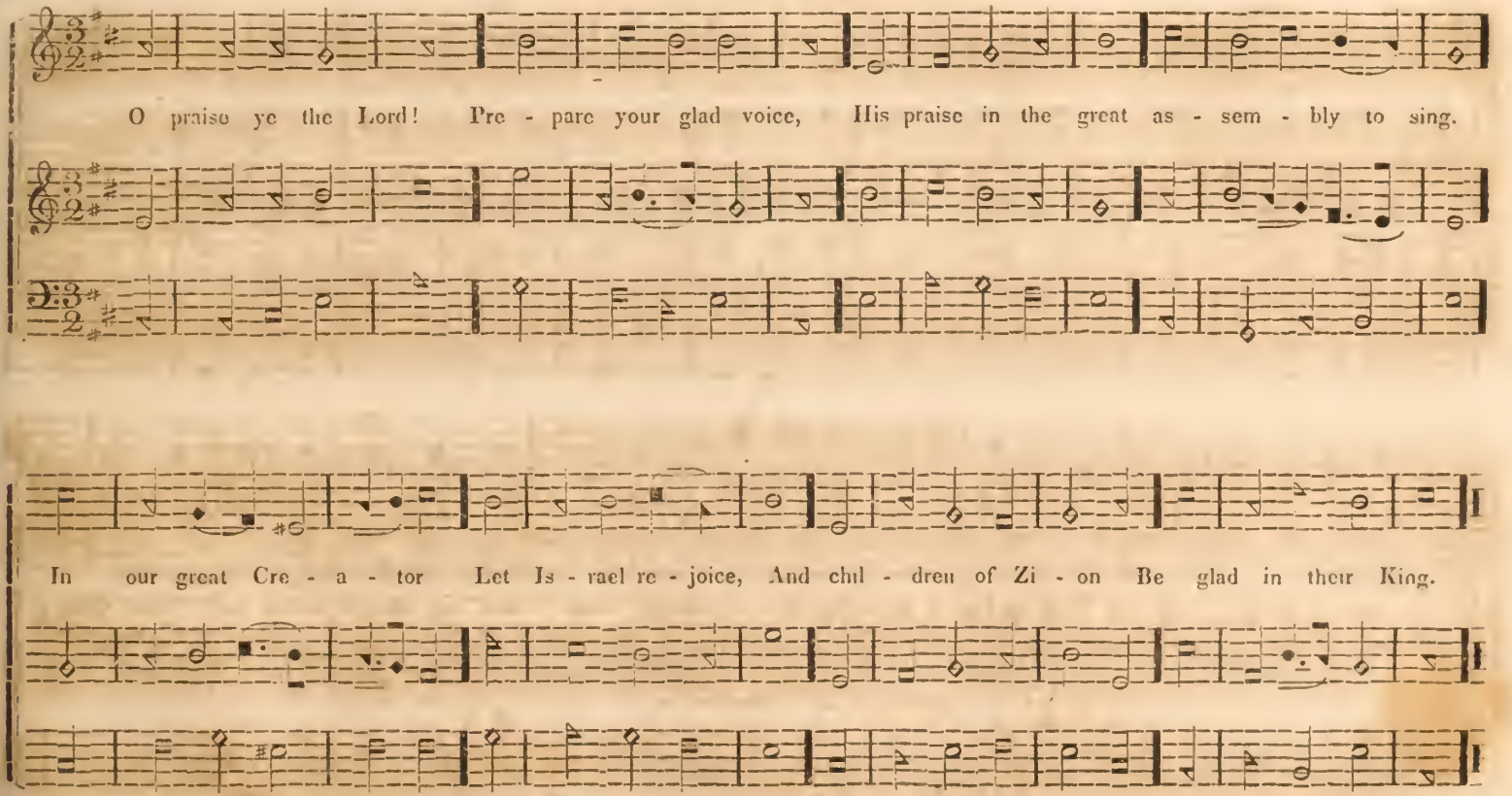
BEDFORD C. M. Sharp Key on F.



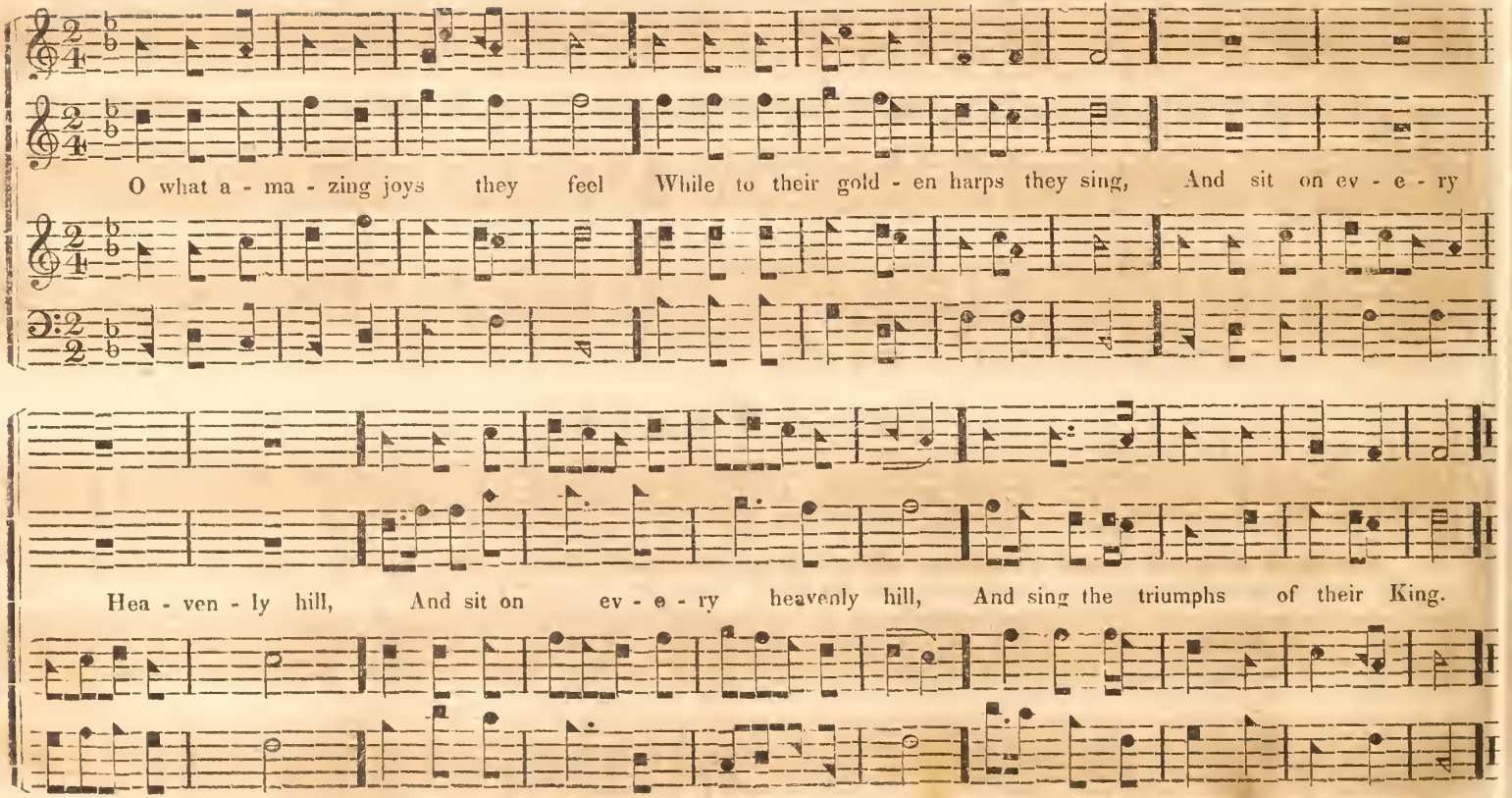
EGYPT. S. M. Flat Key on G.



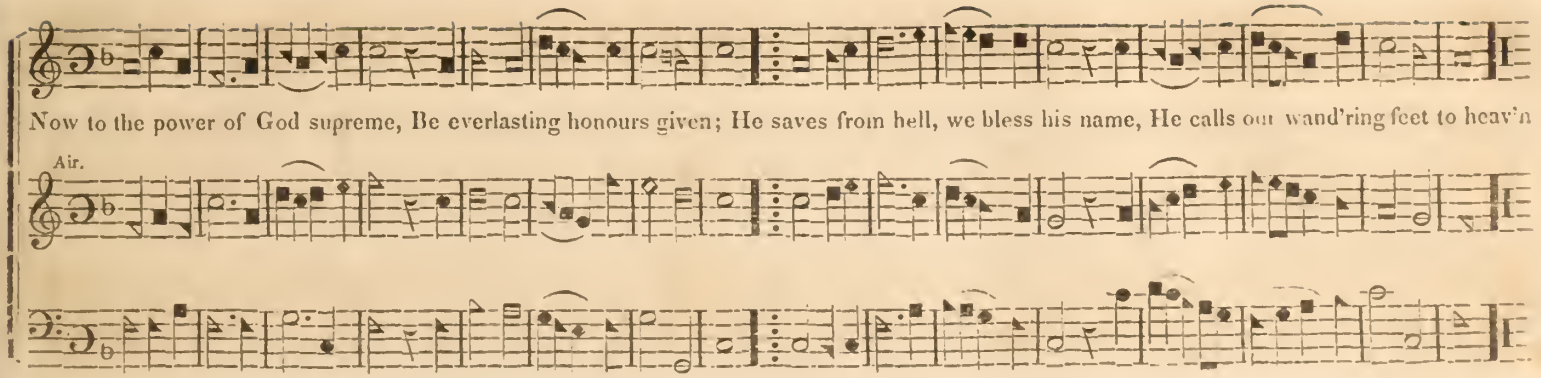

Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by
mor - ning light, And talk of all thy truth at night, And talk of all thy truth at night.


O praise ye the Lord! Pre - pare your glad voice, His praise in the great as - sem - bly to sing.
In our great Cre - a - tor Let Is - rael re - joice, And chil - dren of Zi - on Be glad in their King.

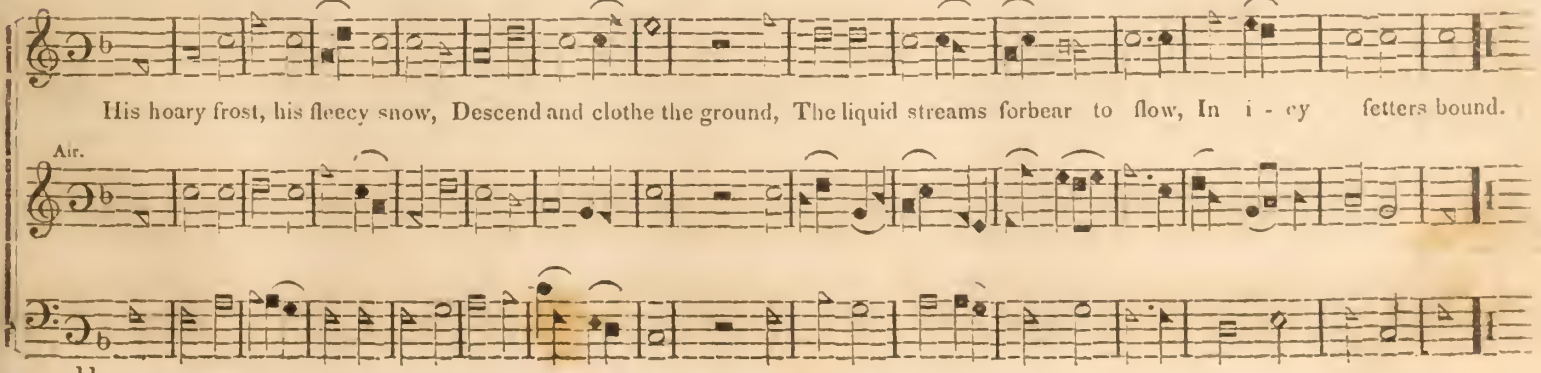
CHINA. L. M. Sharp Key on B.



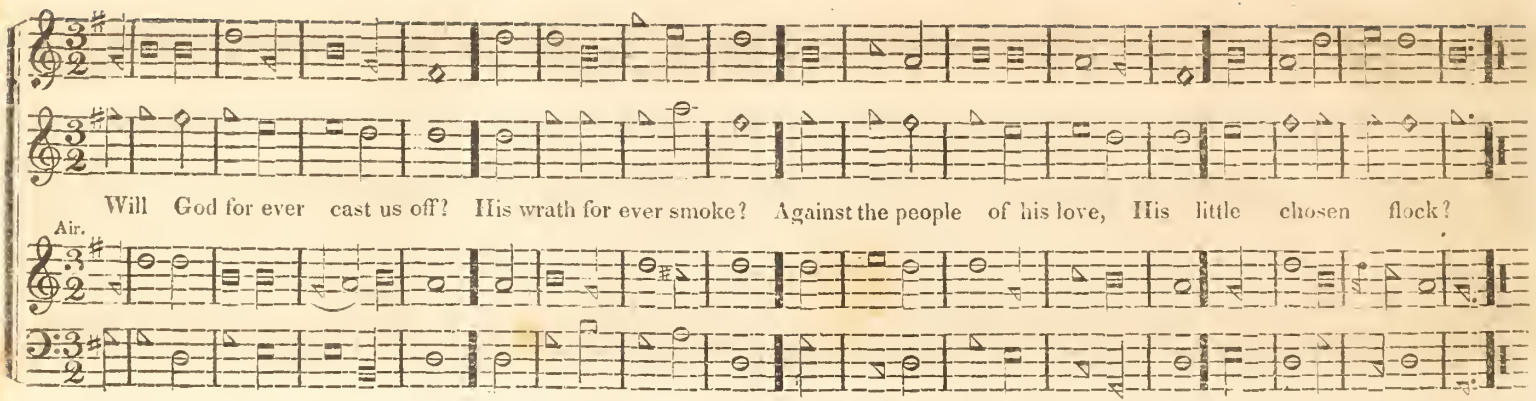
BREWER. L. M. Sharp Key on F.



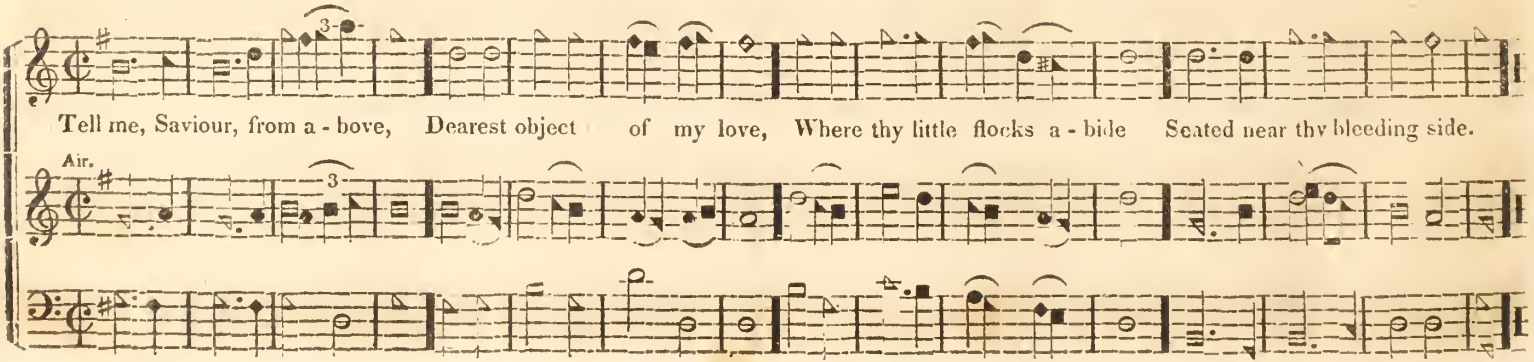
WINTER. C. M. Sharp Key on F.



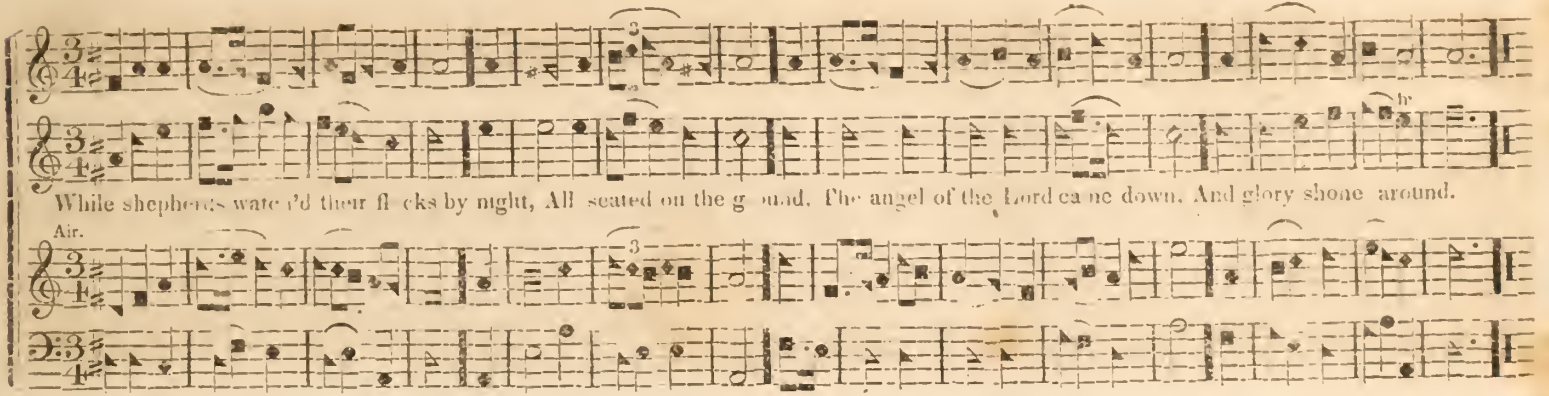
MEAR. C. M. Sharp Key on G.



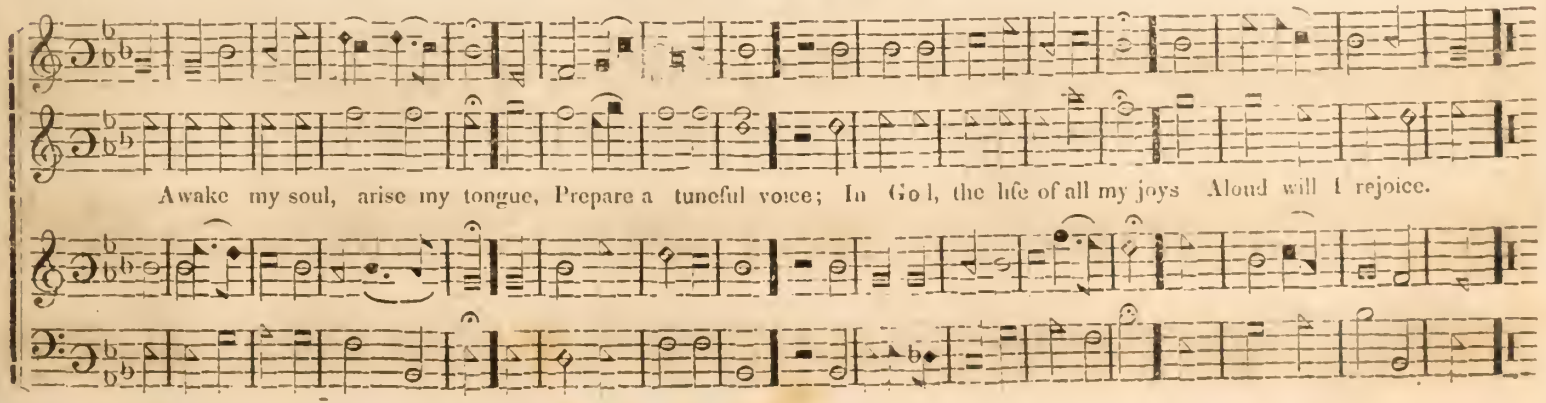
COOKHAM. 7's. Sharp Key on G.



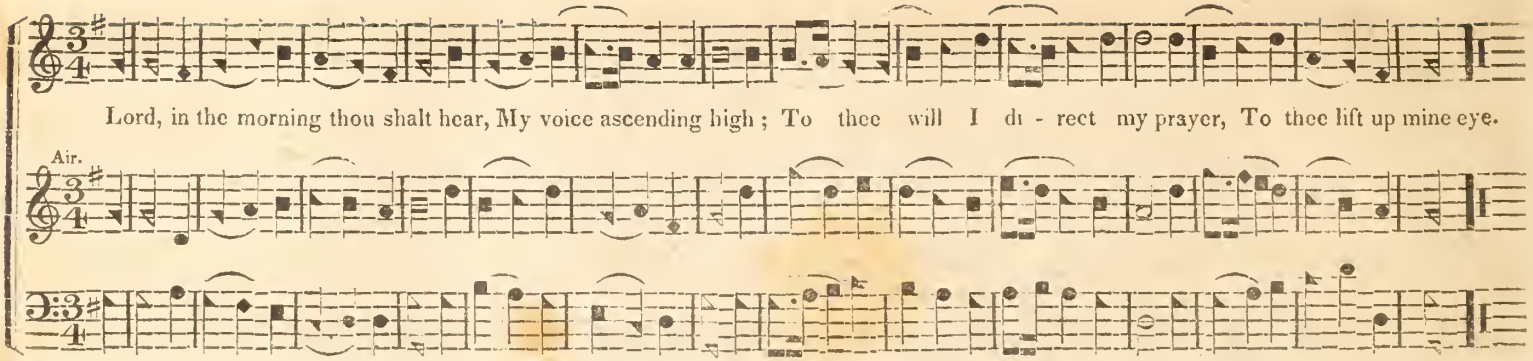
BRAINTREE. C. M. Sharp Key on D.



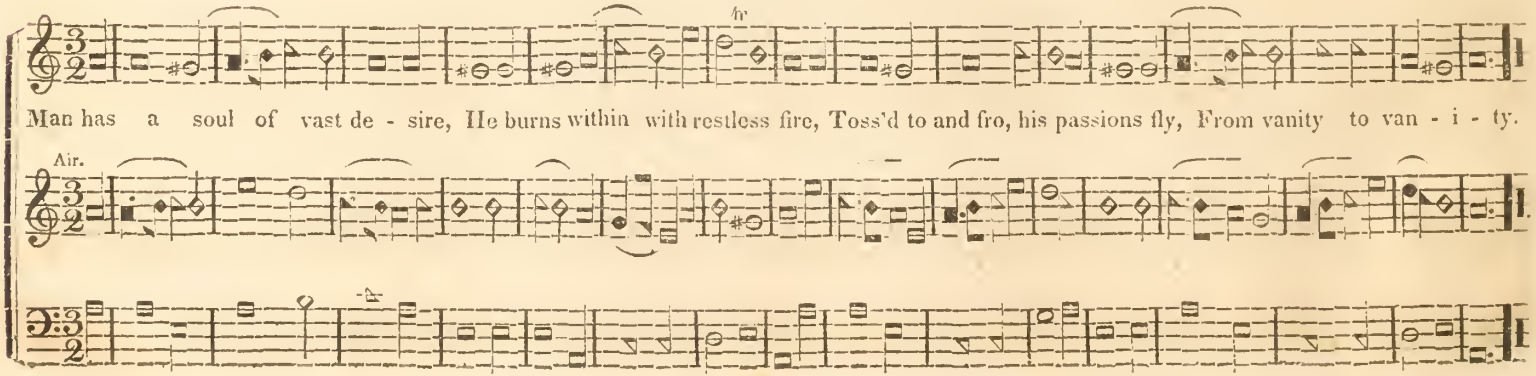
BLANDFORD. C. M. Sharp Key on E.

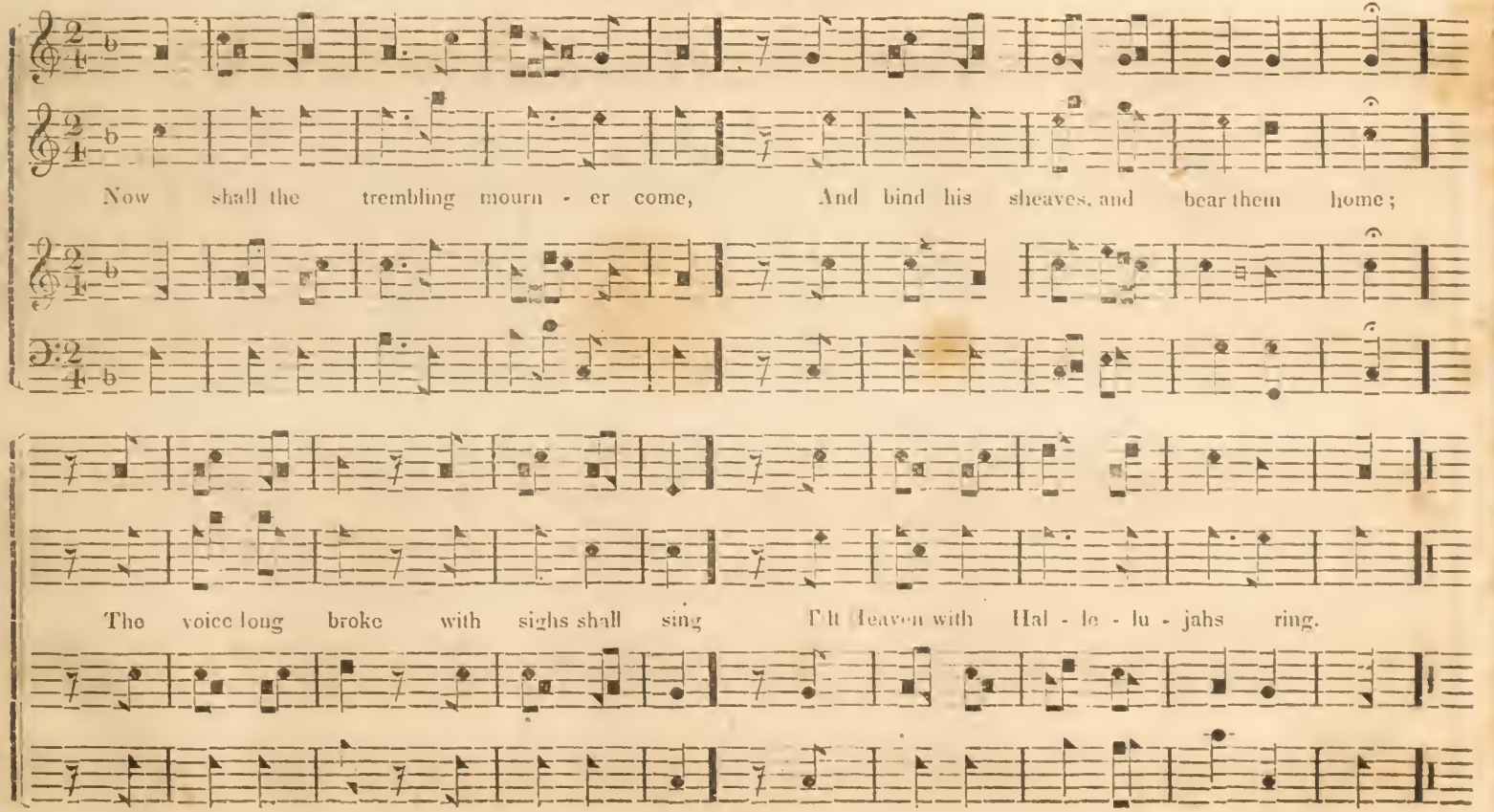


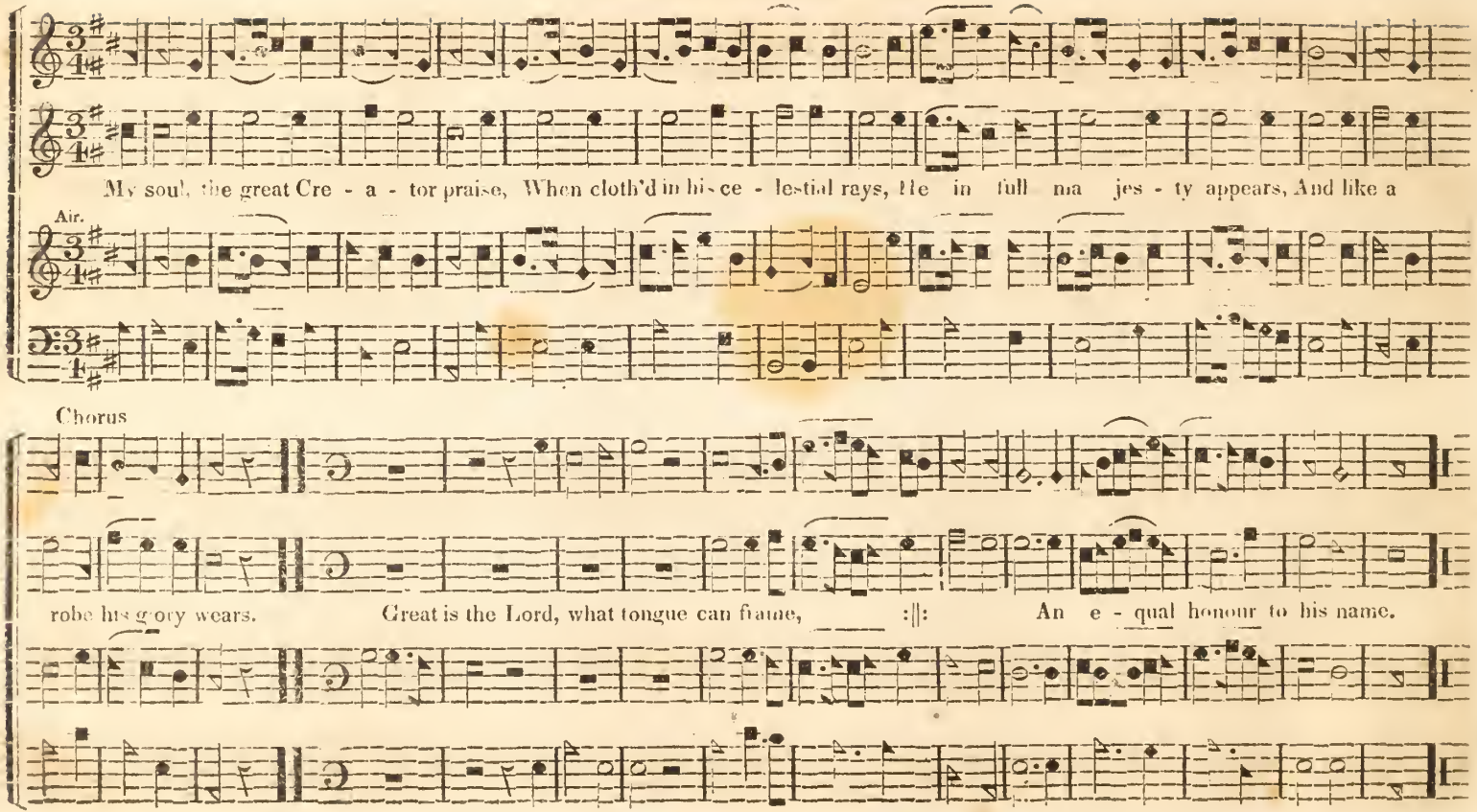
IRISH. C. M. Sharp Key on G.

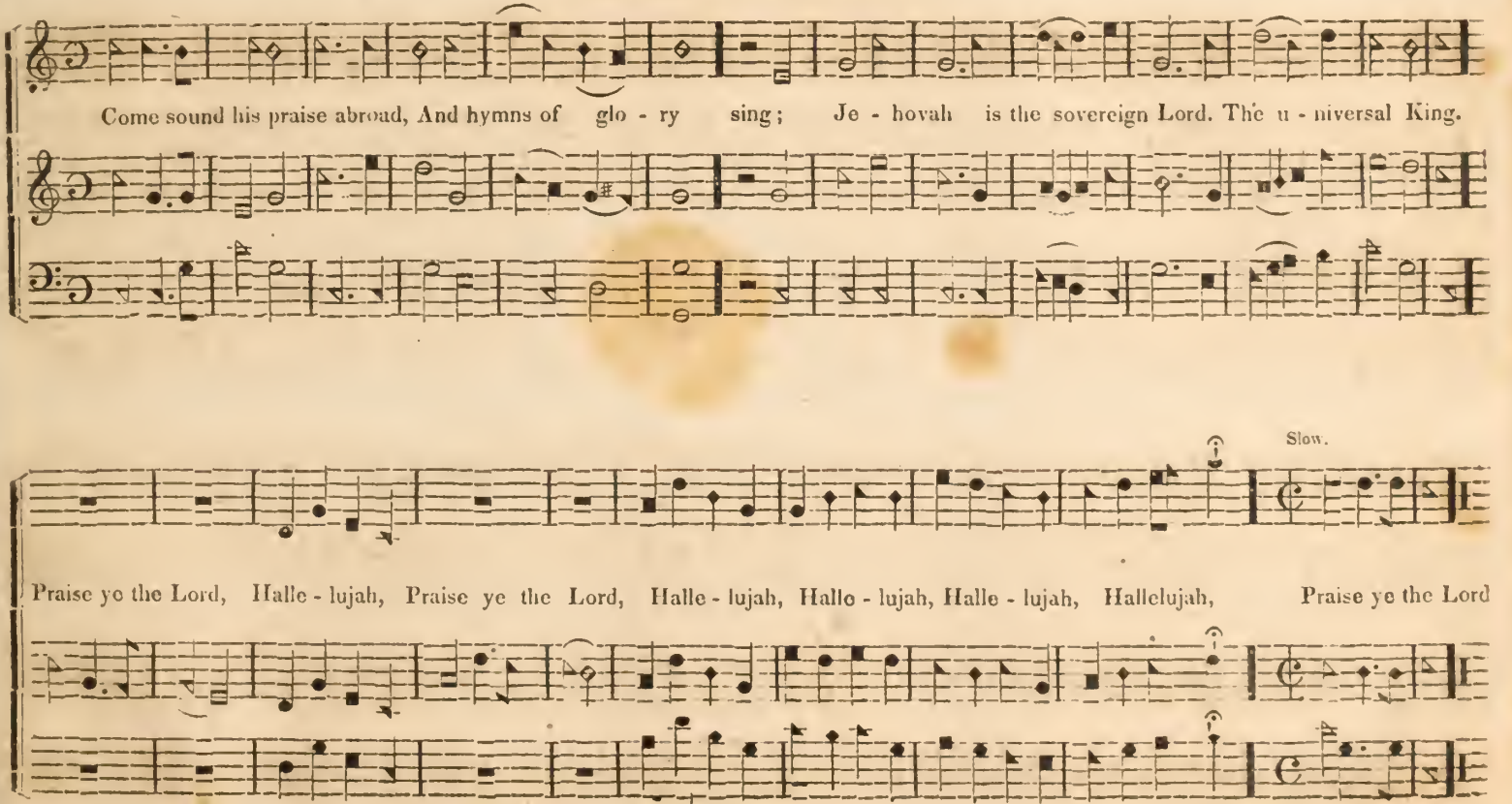


PUTNEY. L. M. Flat Key on G.

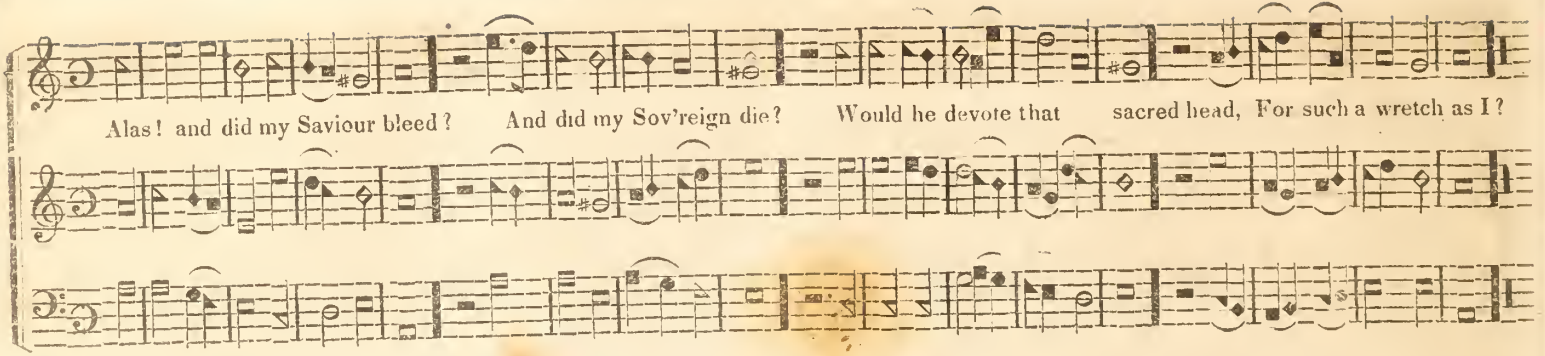



Now shall the trembling mourn - er come, And bind his sheaves, and bear them home;
The voice long broke with sighs shall sing I'll Heaven with Hal - le - lu - jahs ring.

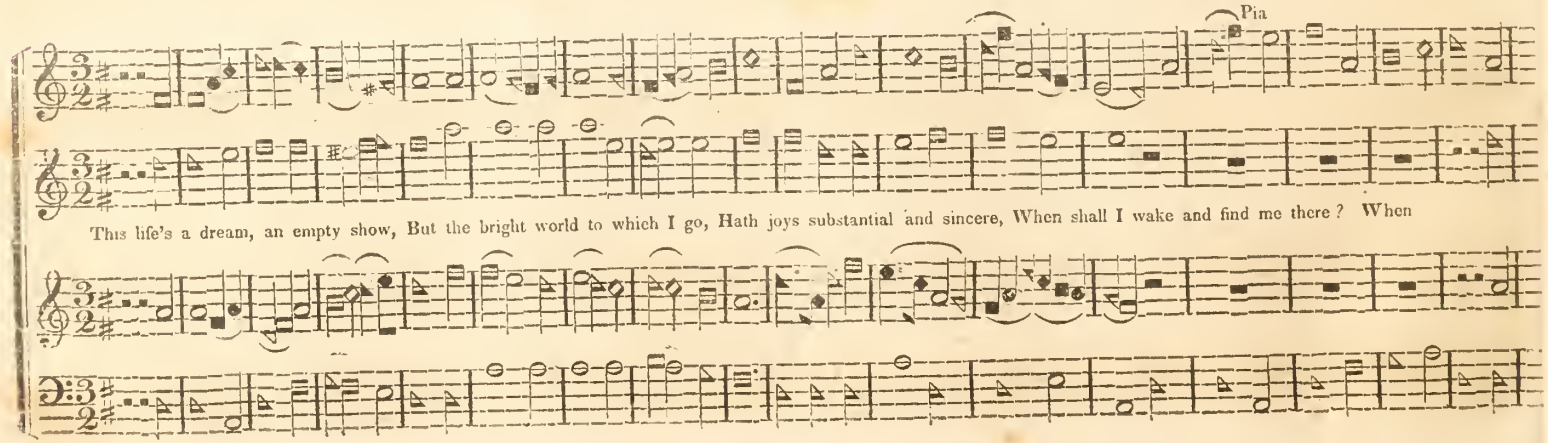

My soul, the great Cre - a - tor praise, When cloth'd in hi - ce - lestial rays, He in full ma jes - ty appears, And like a
Air.
Chorus
robe his glory wears. Great is the Lord, what tongue can frame, :||: An e - qual honour to his name.

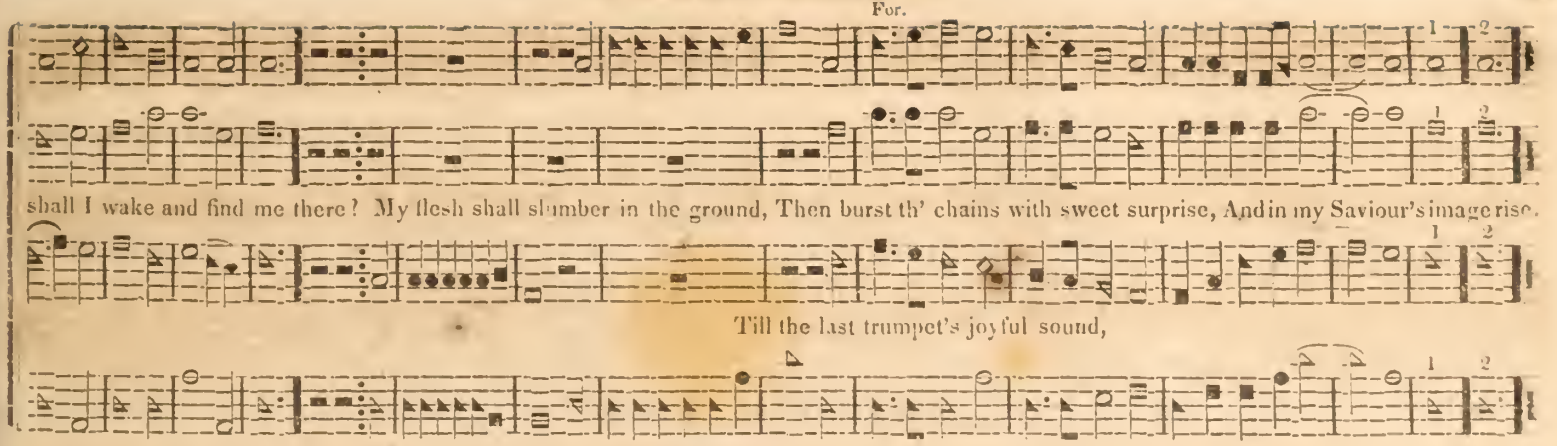

Come sound his praise abroad, And hymns of glo - ry sing; Je - hovah is the sovereign Lord. The u - niversal King.
Slow.
Praise ye the Lord, Halle - lujah, Praise ye the Lord, Halle - lujah, Hallo - lujah, Halle - lujah, Hallelujah, Praise ye the Lord

WALSAL. C. M. Flat Key on A.

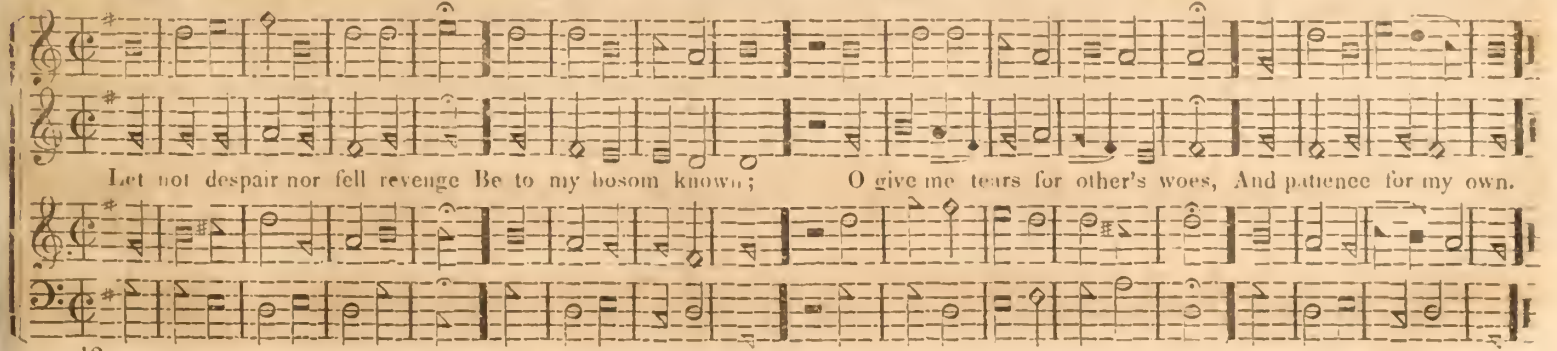


TILDEN. L. M. Sharp Key on D.

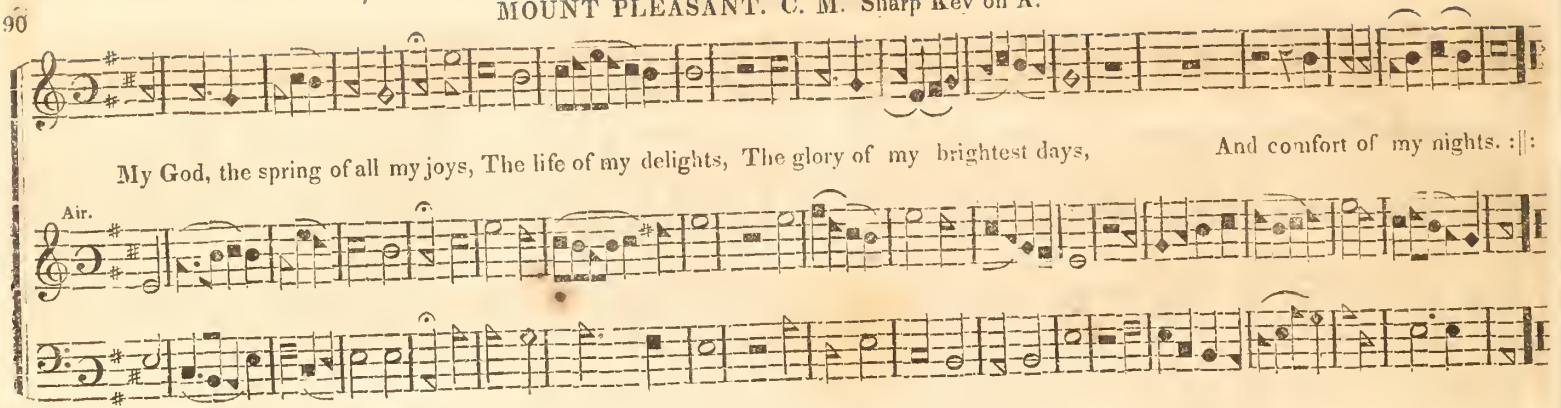




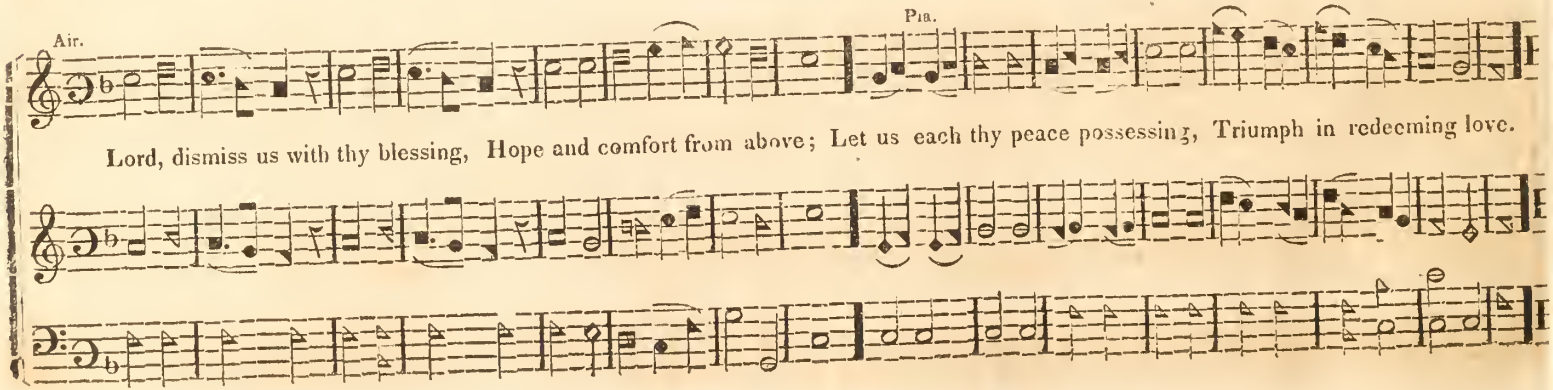
DUNDEE. C. M. Sharp Key on G.

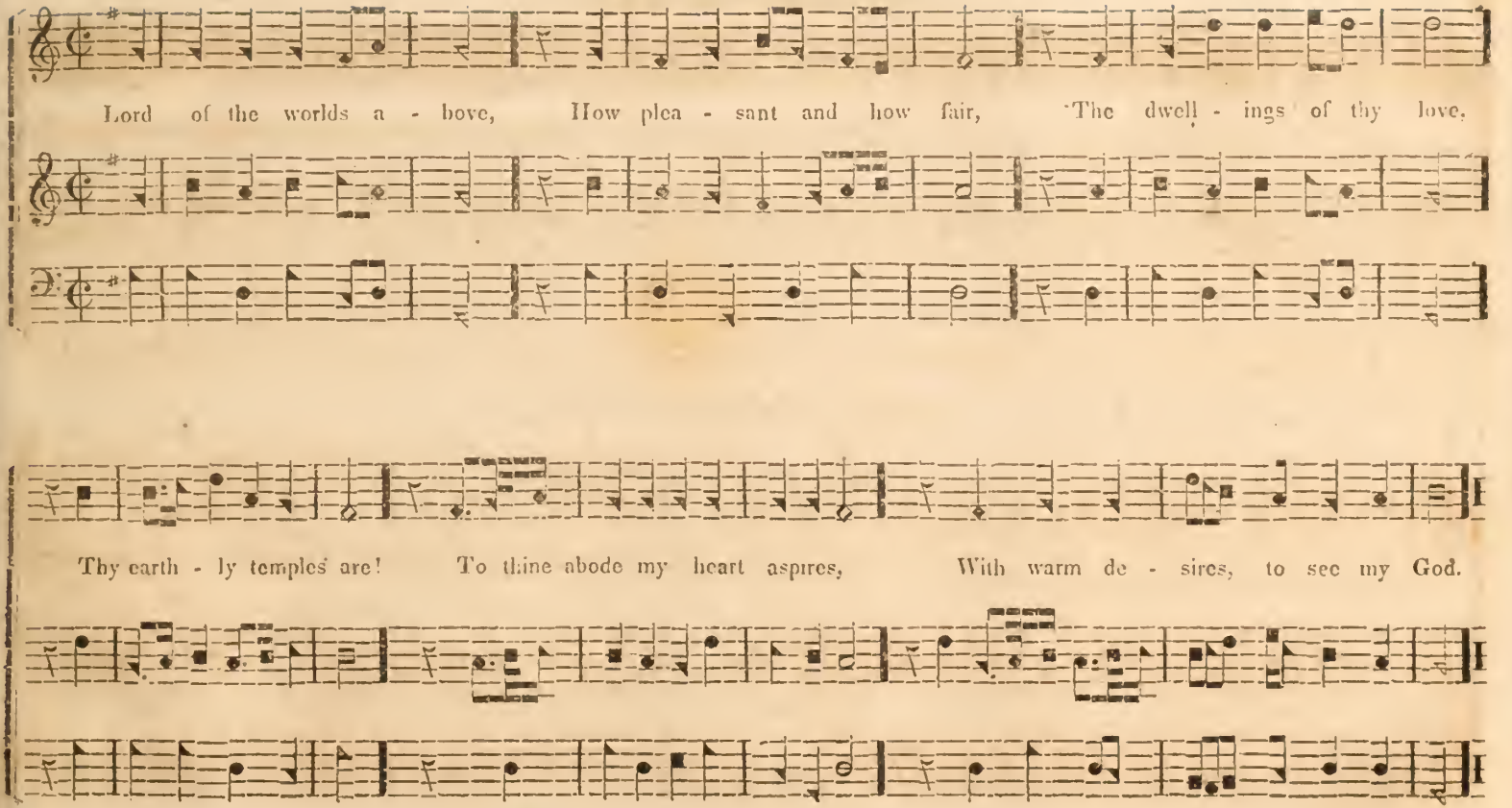


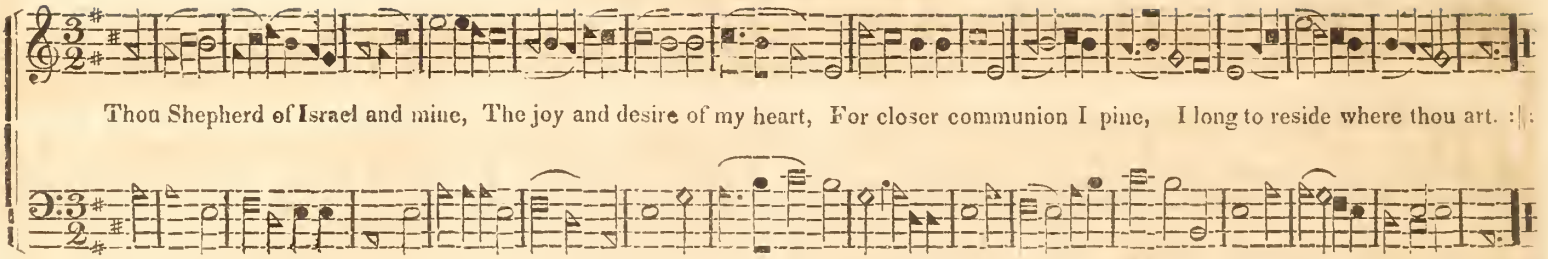
MOUNT PLEASANT. C. M. Sharp Key on A.



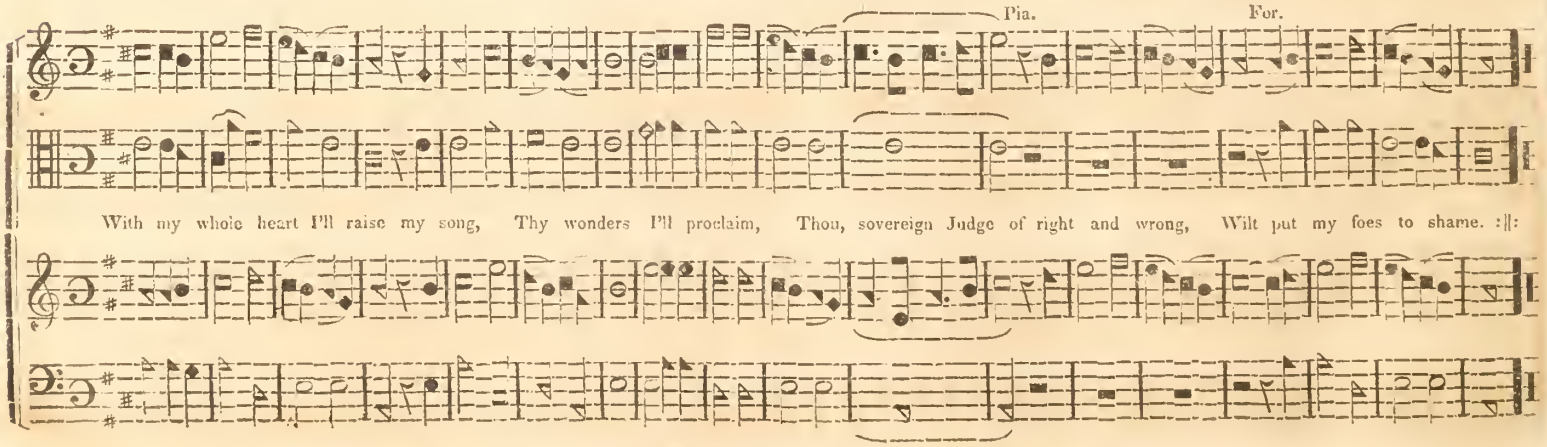
DISMISSION. P. M. Sharp Key on F.

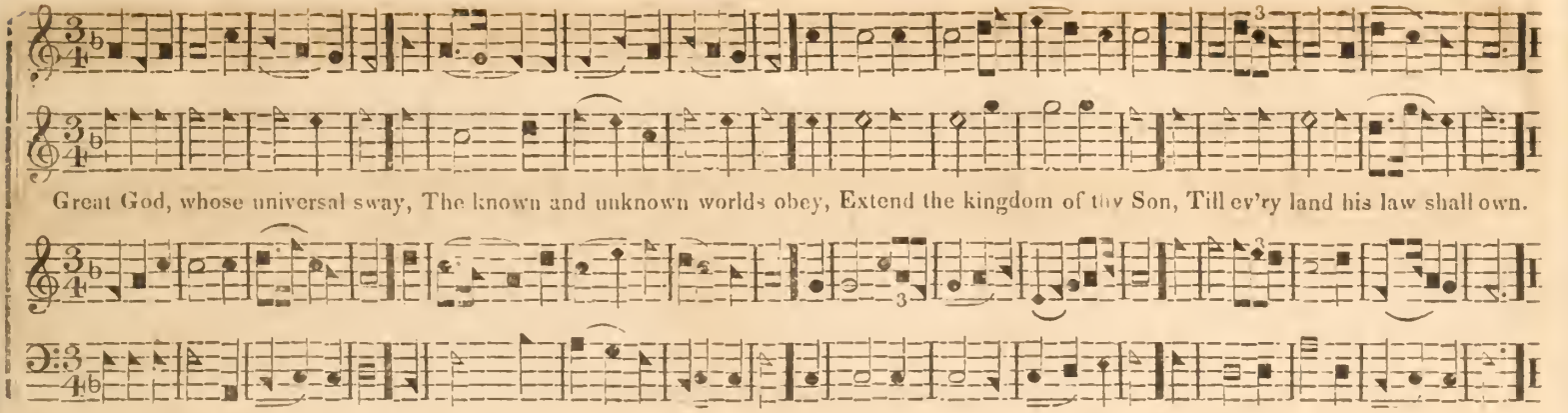



Lord of the worlds a - bove, How plea - sant and how fair, The dwell - ings of thy love,
Thy earth - ly temples are! To thine abode my heart aspires, With warm de - sires, to see my God.

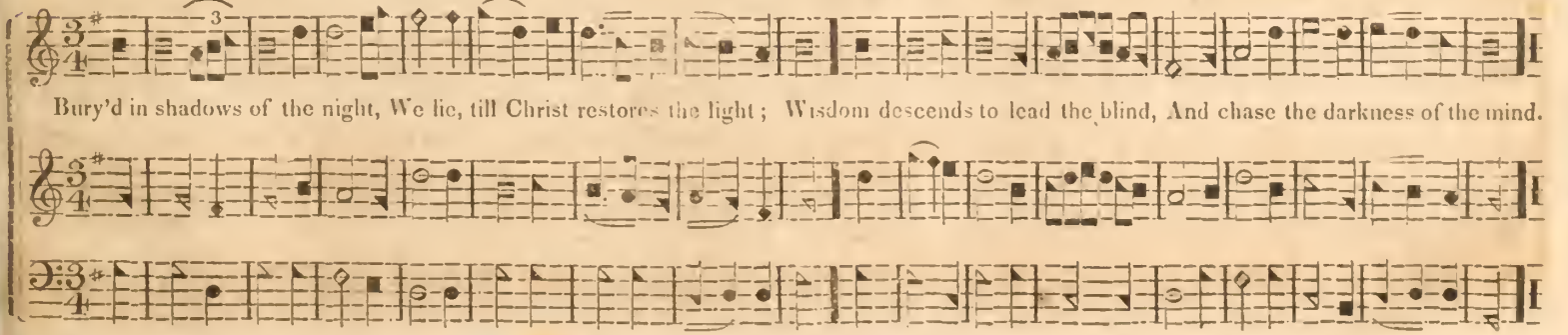


DEVIZES. C. M. Sharp Key on A.

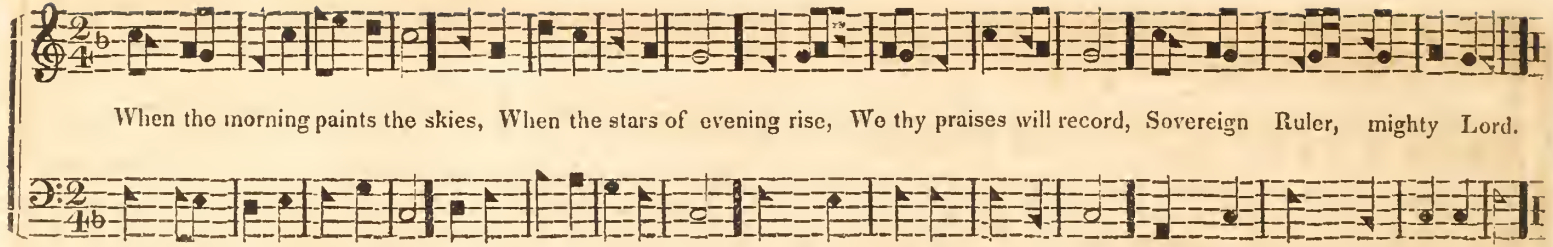




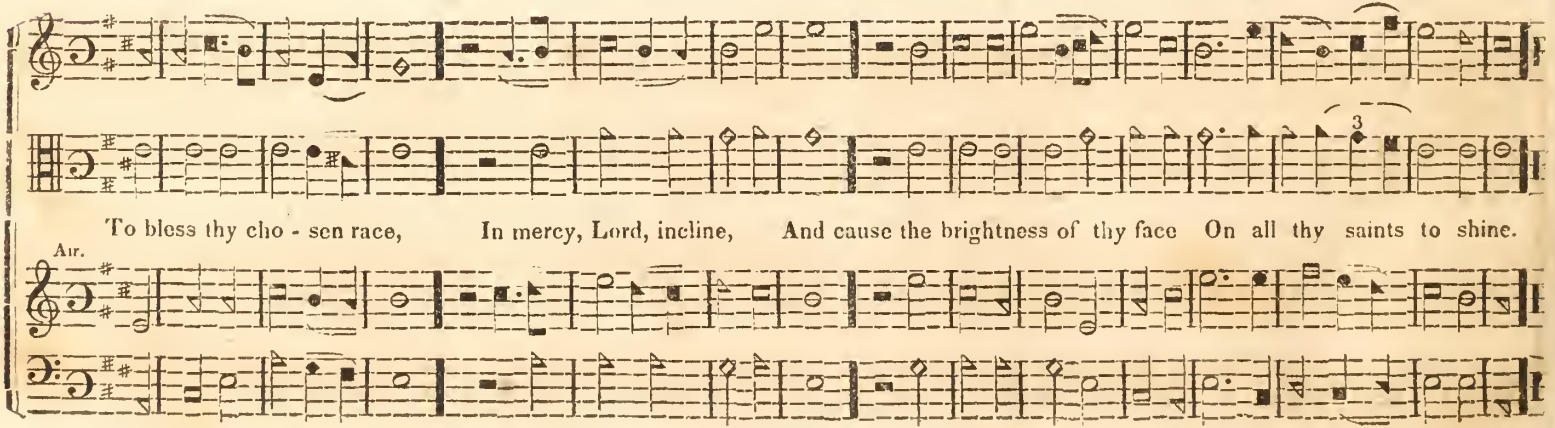
BRENTFORD. L. M. Sharp Key on G.

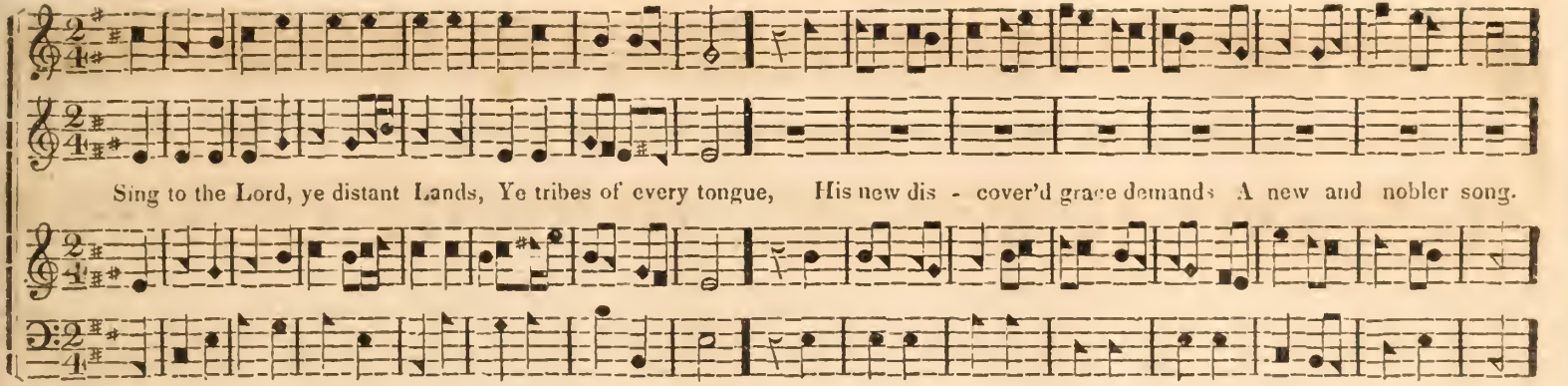


ALCESTER. 7's. Sharp Key on F.

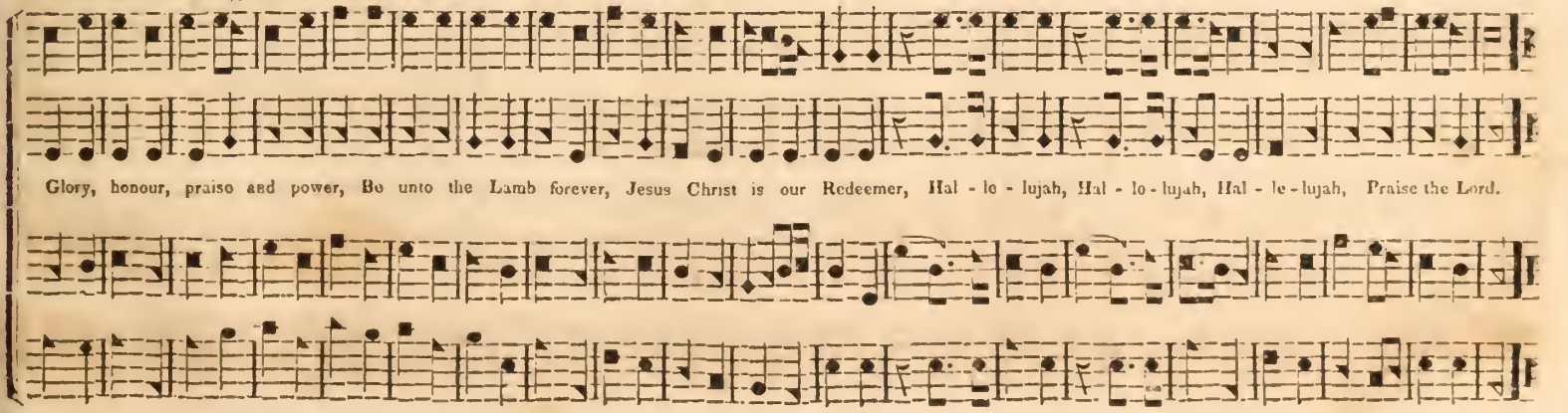


St. THOMAS. S. M. Sharp Key on A.

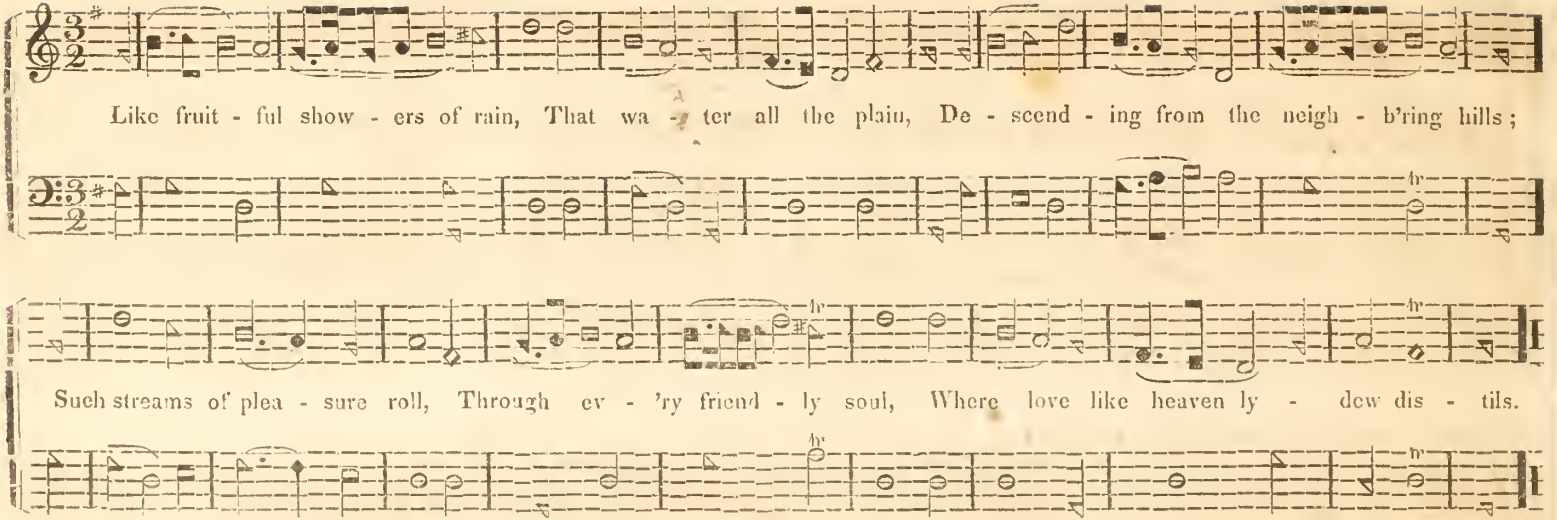




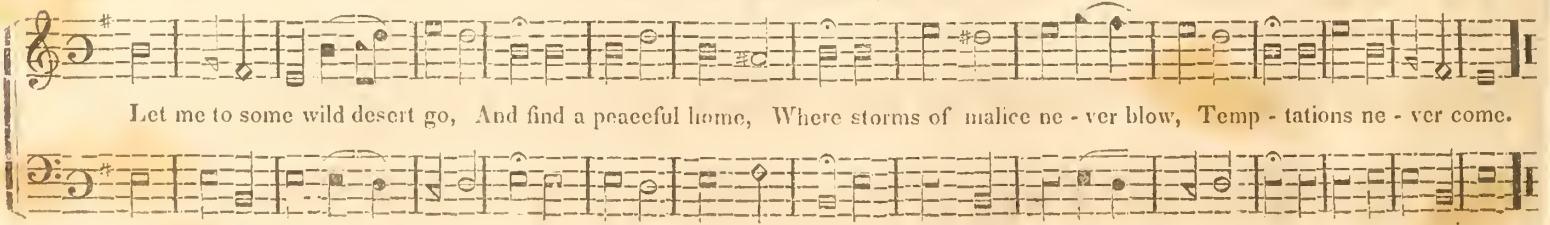
Chorus to be sung at the end of a Psalm.

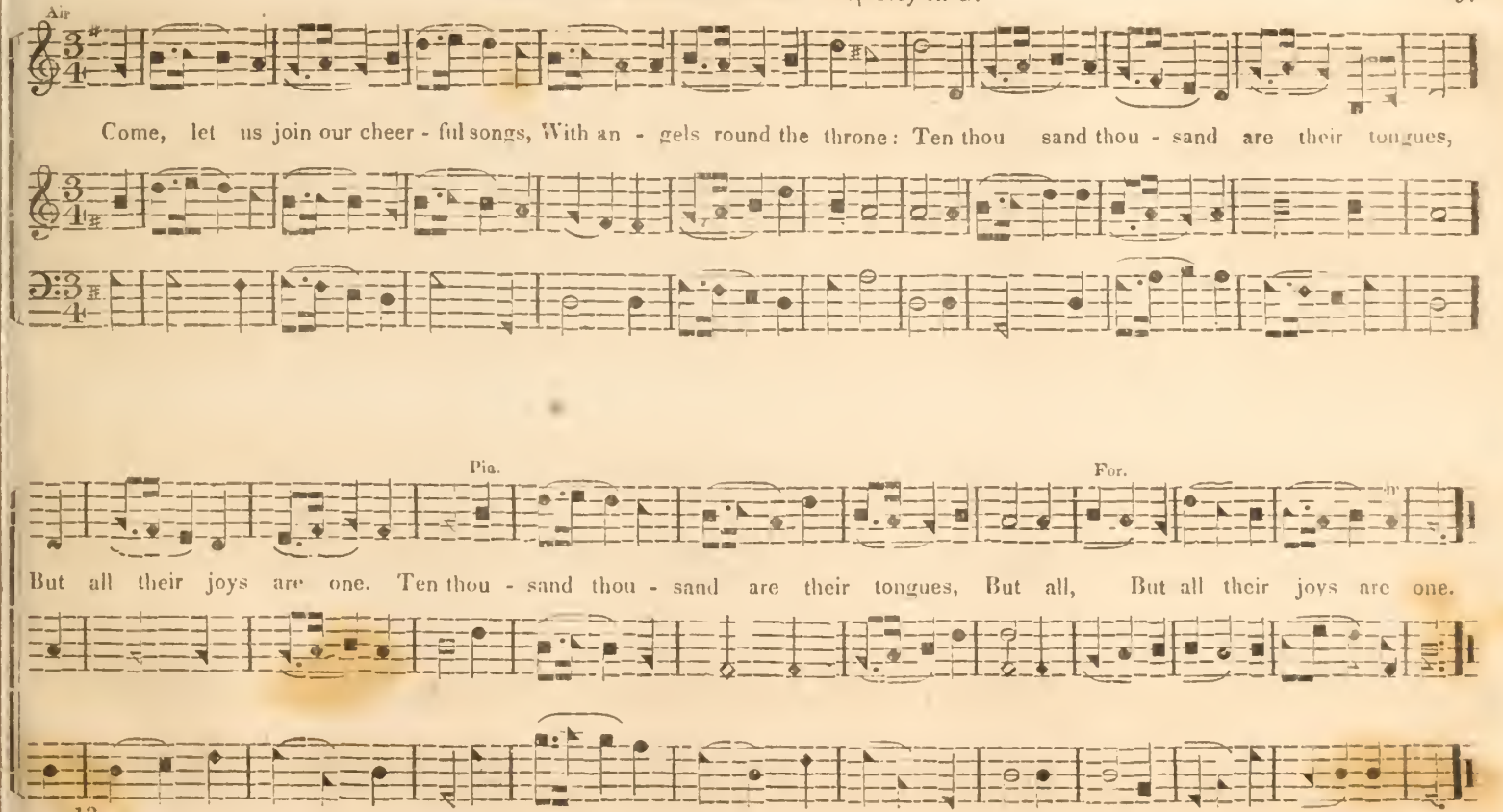


St. GILES. P. M. Sharp Key on G.

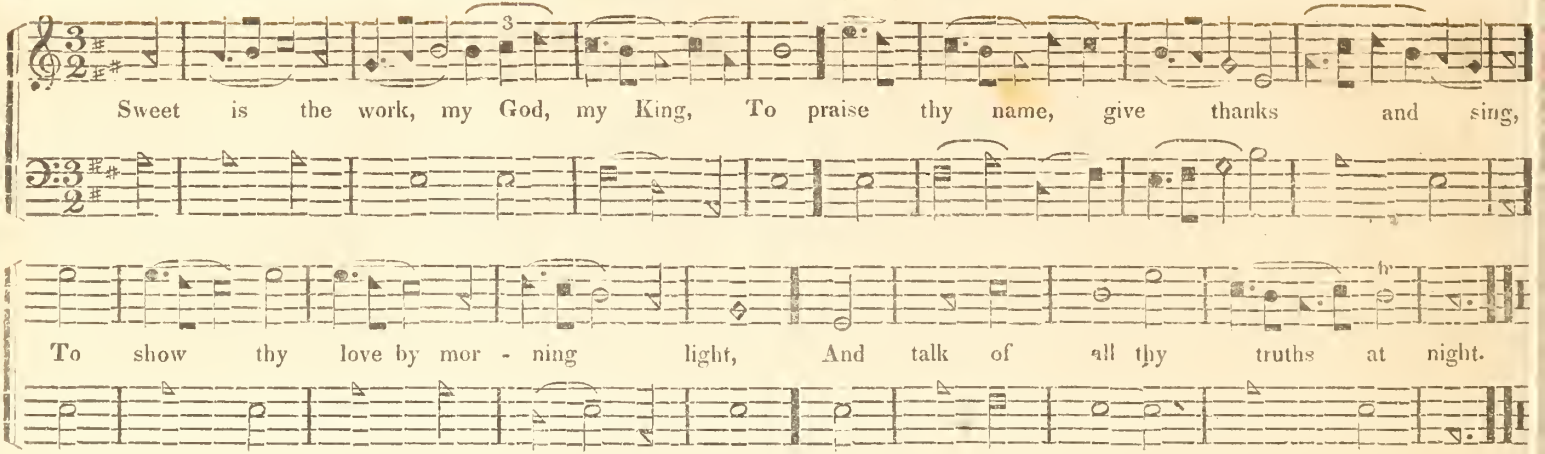


BANGOR. C. M. Flat Key on E.

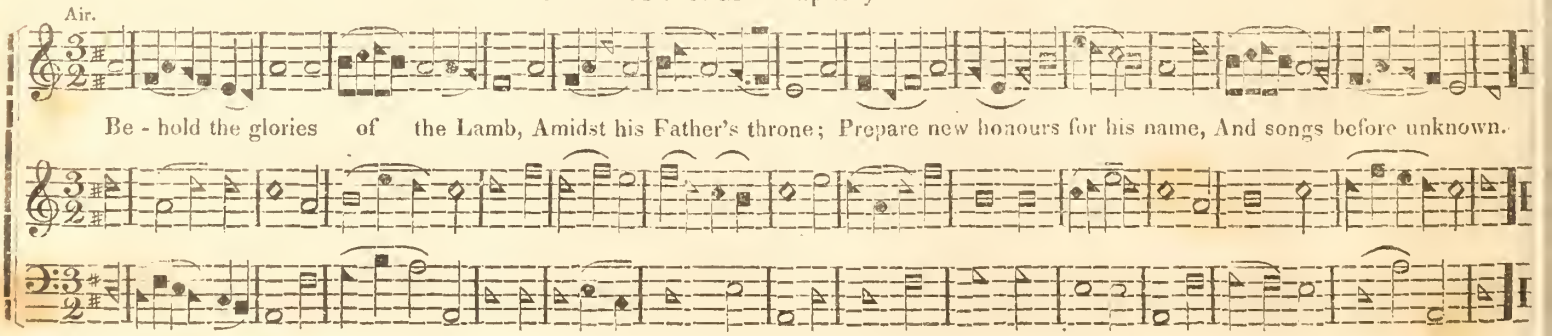


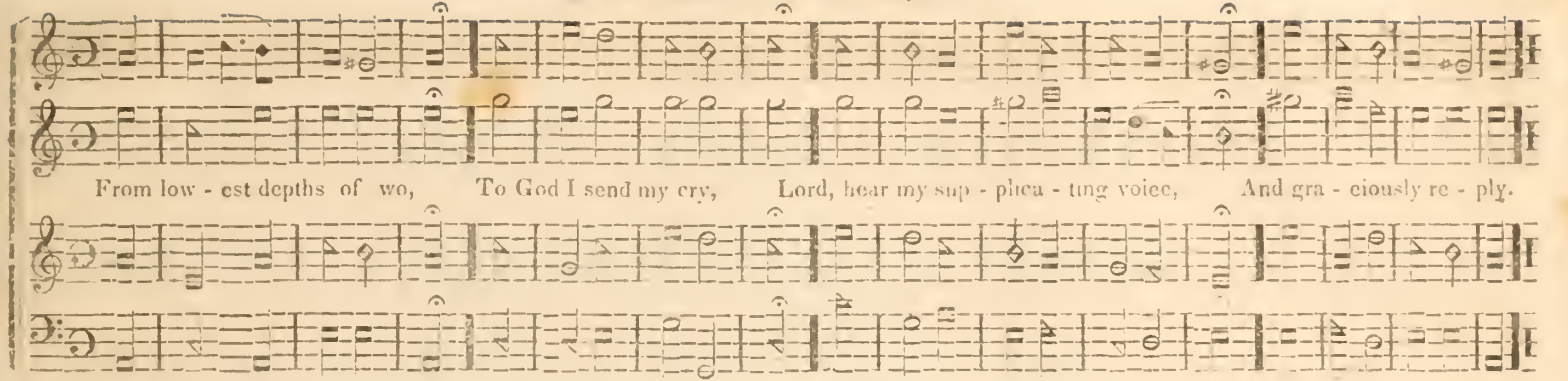

Air
Come, let us join our cheer - ful songs, With an - gels round the throne: Ten thou sand thou - sand are their tongues,
Pia.
For.
But all their joys are one. Ten thou - sand thou - sand are their tongues, But all, But all their joys are one.

CHESTER. L. M. Sharp Key on A.

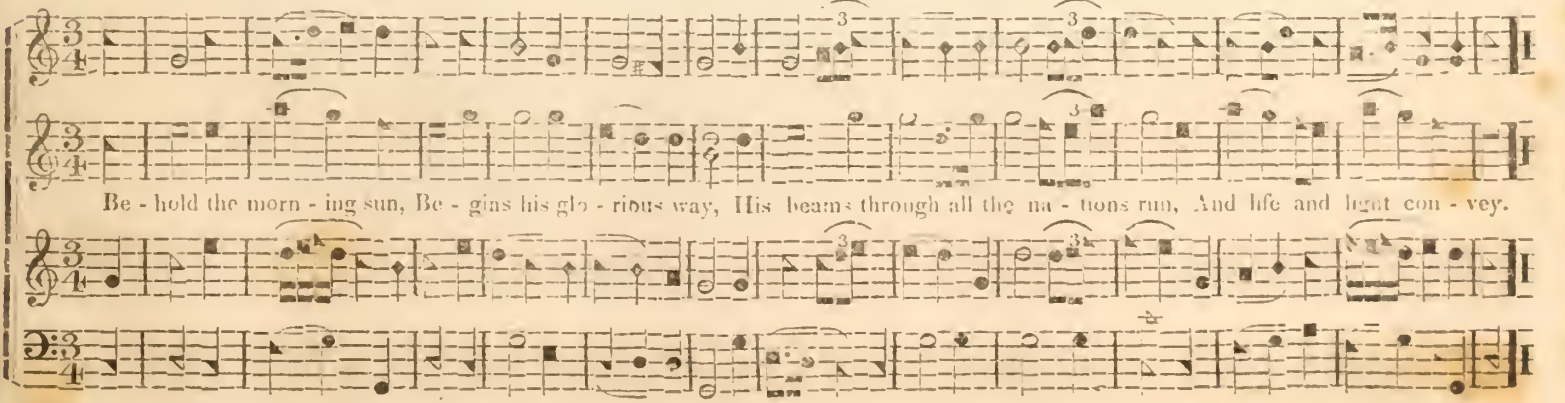


FARNDON. C. M. Sharp Key on D.

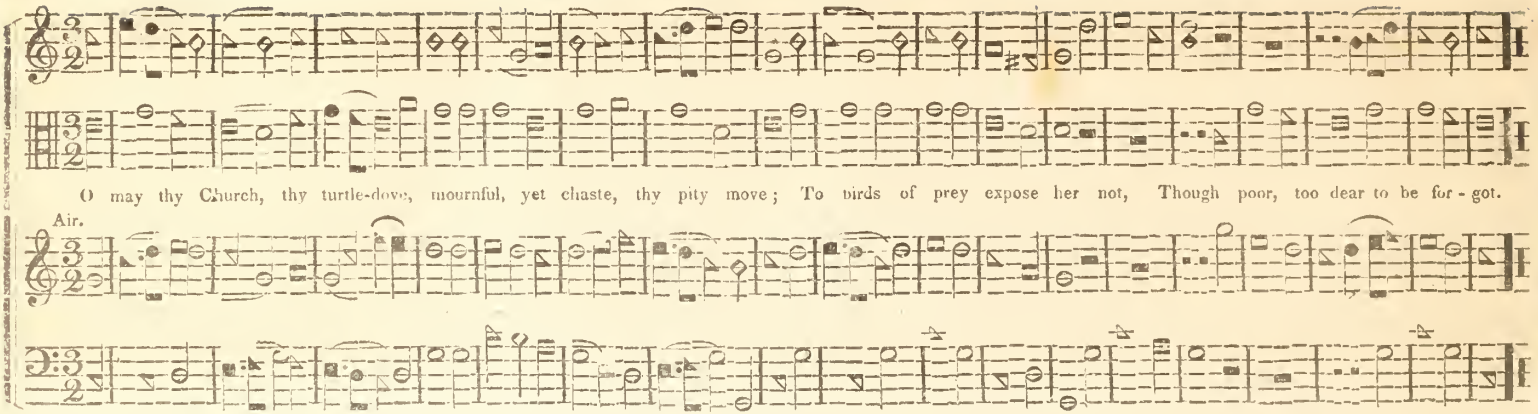




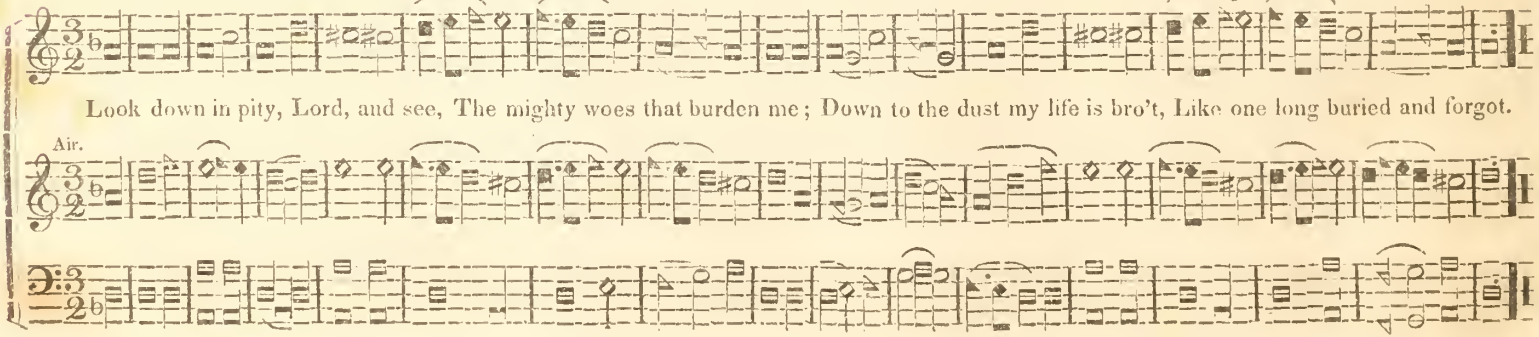
CAMBERWELL. C. M. Sharp Key on A.

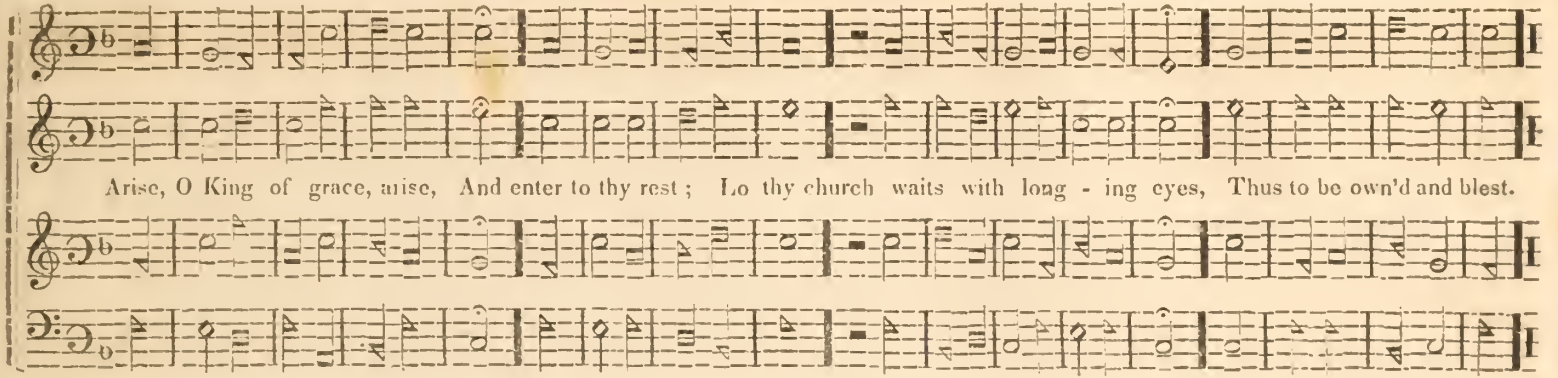


MORETON. L. M. Sharp Key on C.

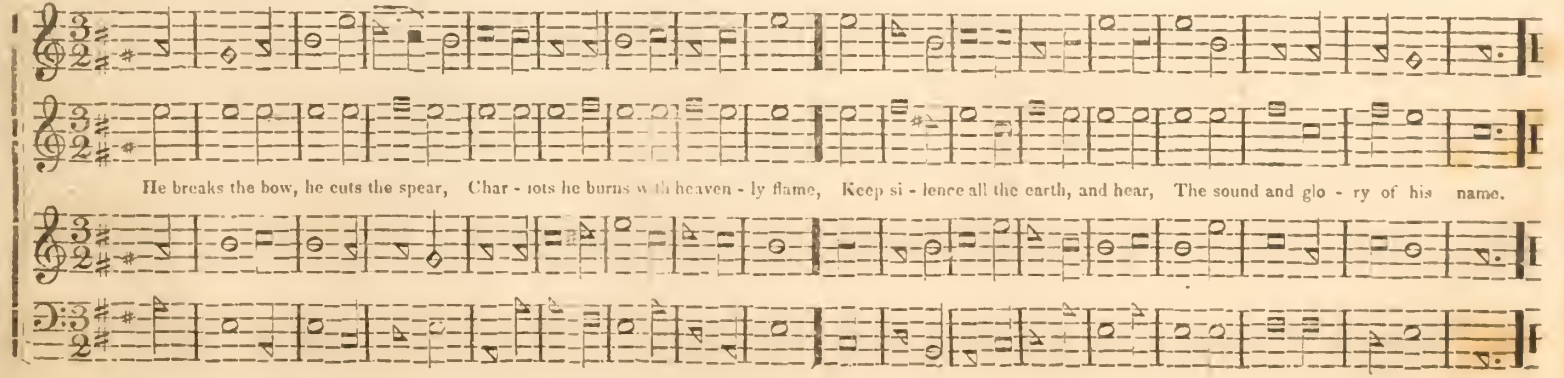


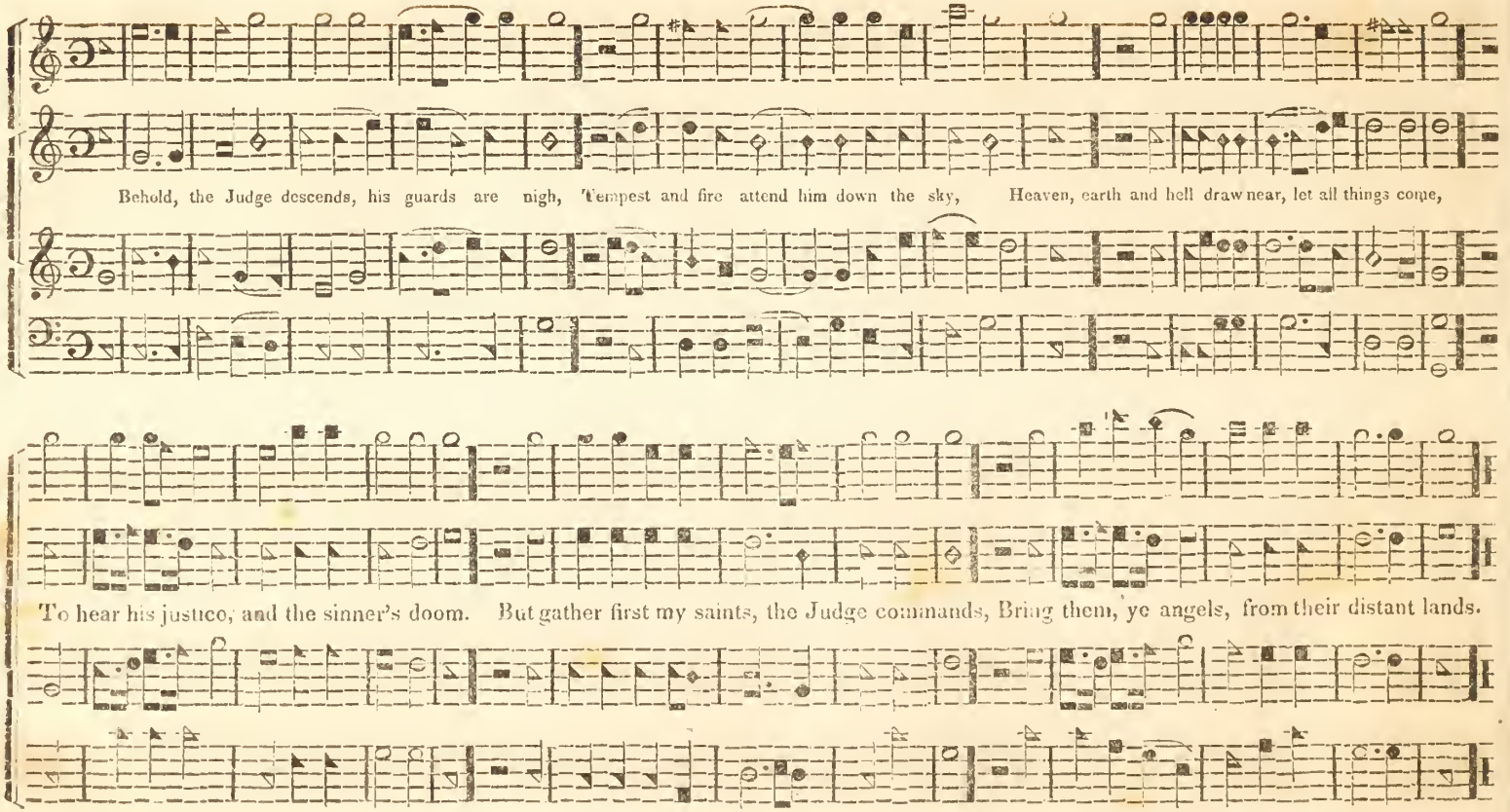
BROOKFIELD. L. M. Flat Key on D.

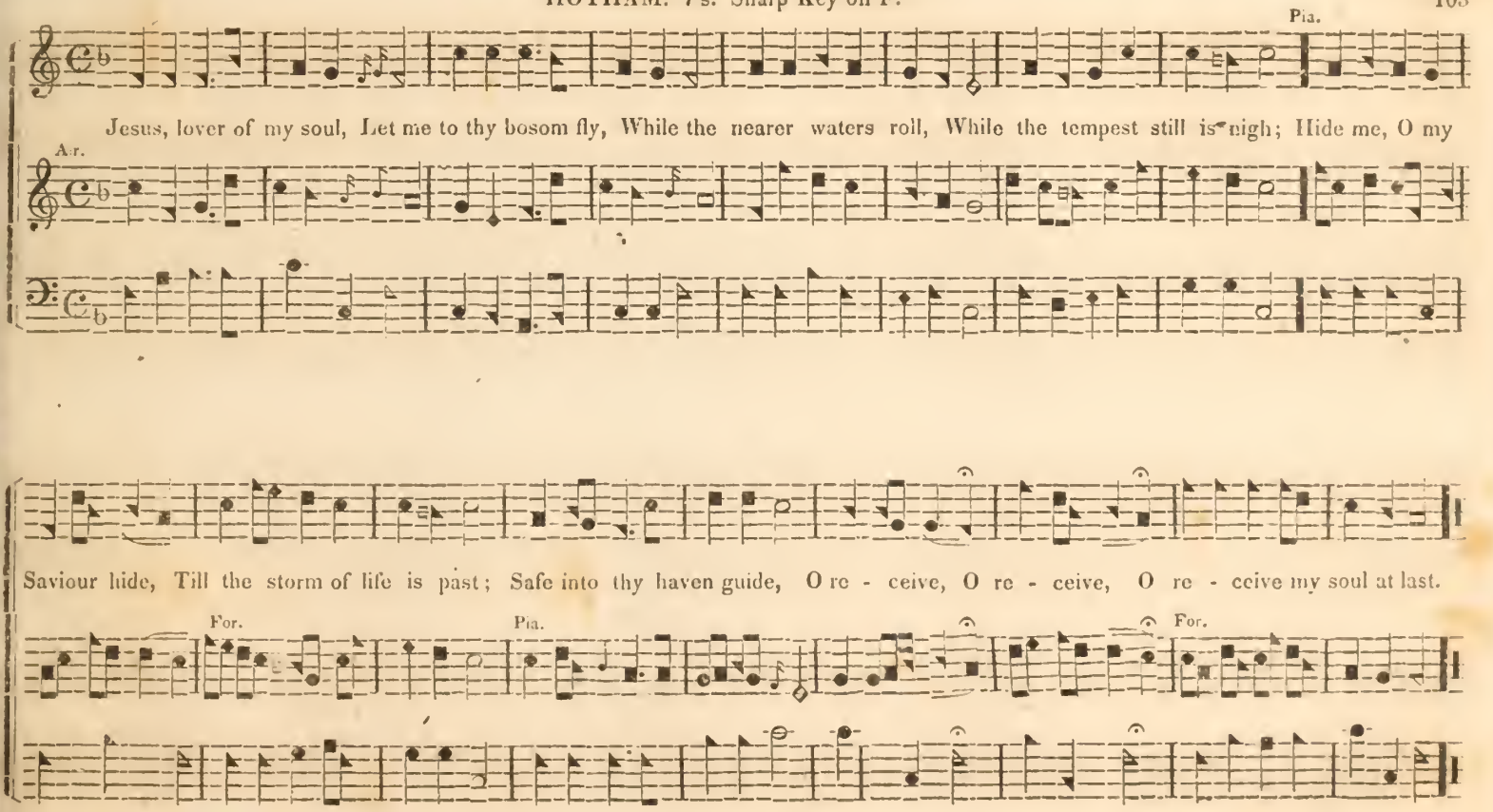


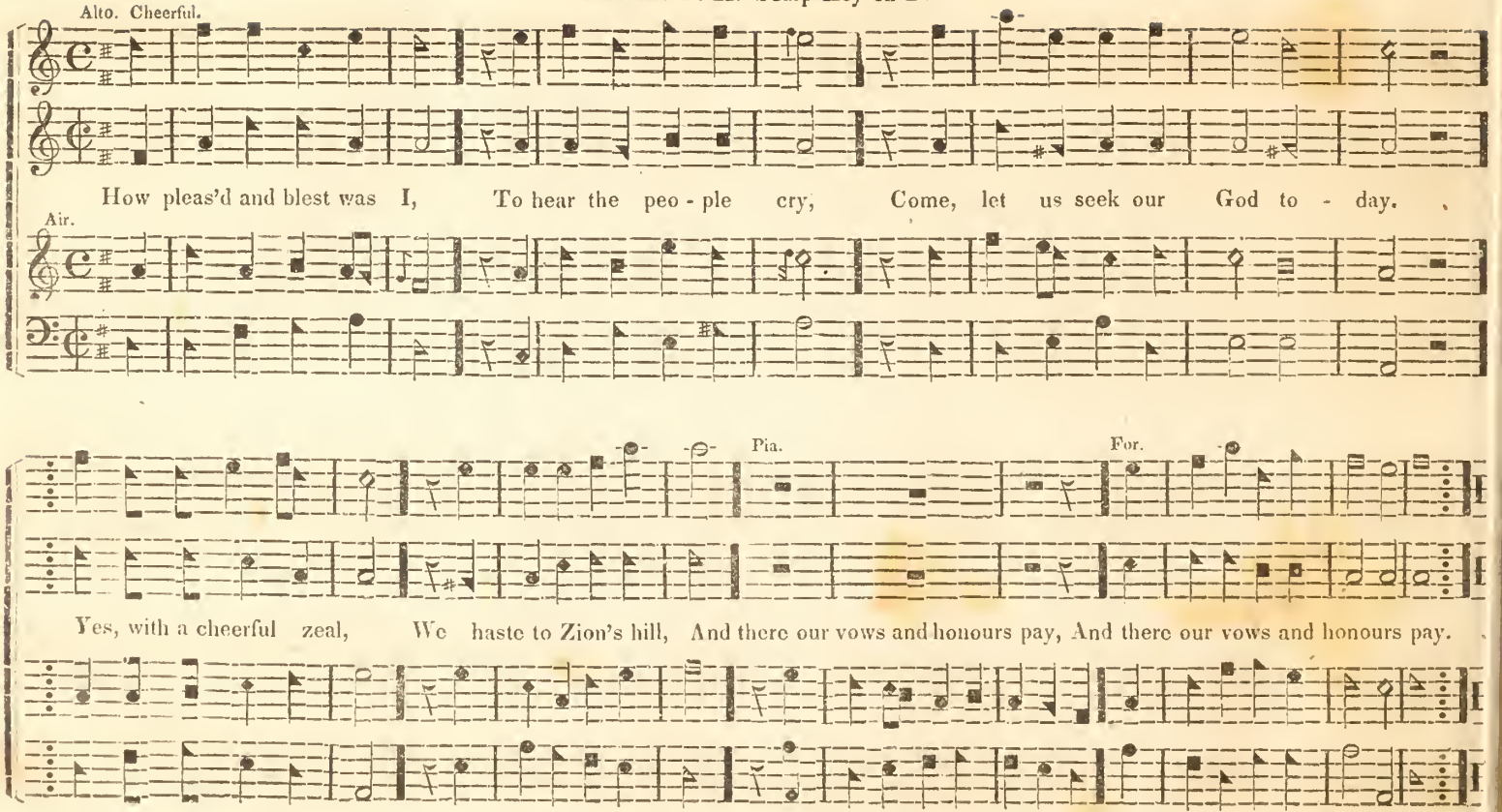


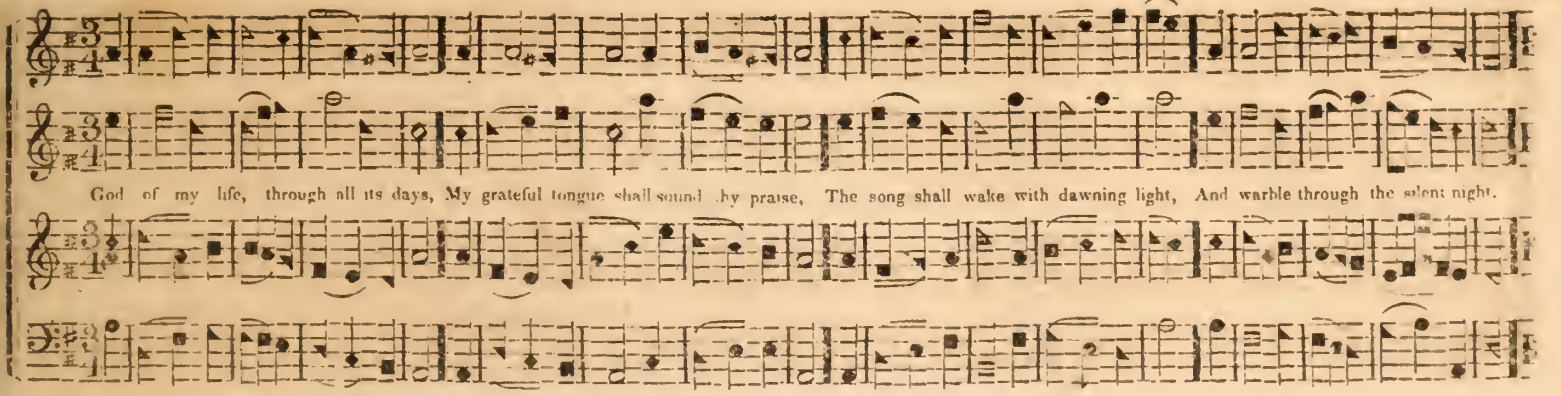
BATH. L. M. Sharp Key on A.



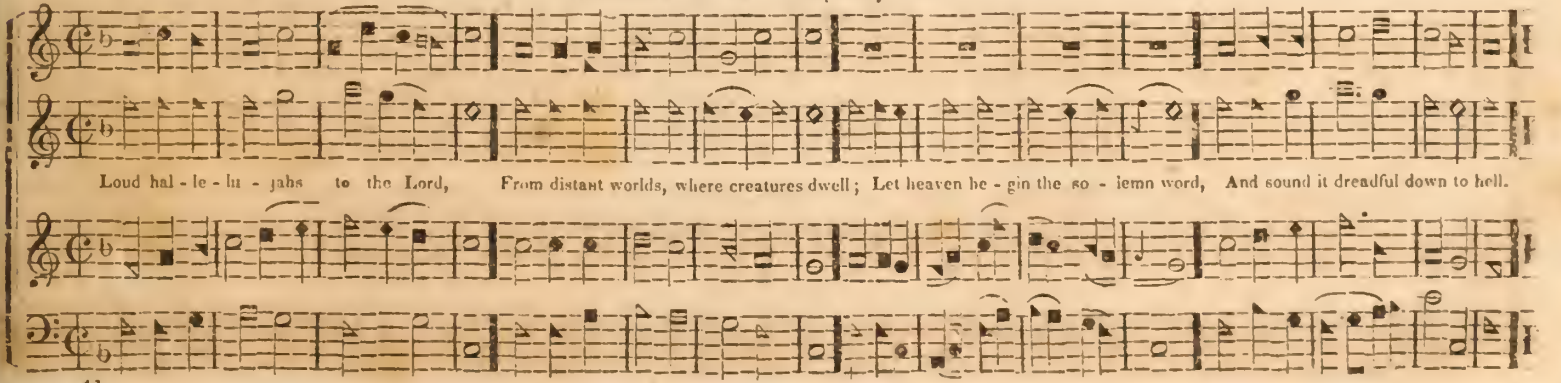

Behold, the Judge descends, his guards are nigh, Tempest and fire attend him down the sky, Heaven, earth and hell draw near, let all things come,
To hear his justice, and the sinner's doom. But gather first my saints, the Judge commands, Bring them, ye angels, from their distant lands.


Pia.
Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is nigh; Hide me, O my
Air.
Saviour hide, Till the storm of life is past; Safe into thy haven guide, O re - ceive, O re - ceive, O re - ceive my soul at last.
For.
Pia.
For.

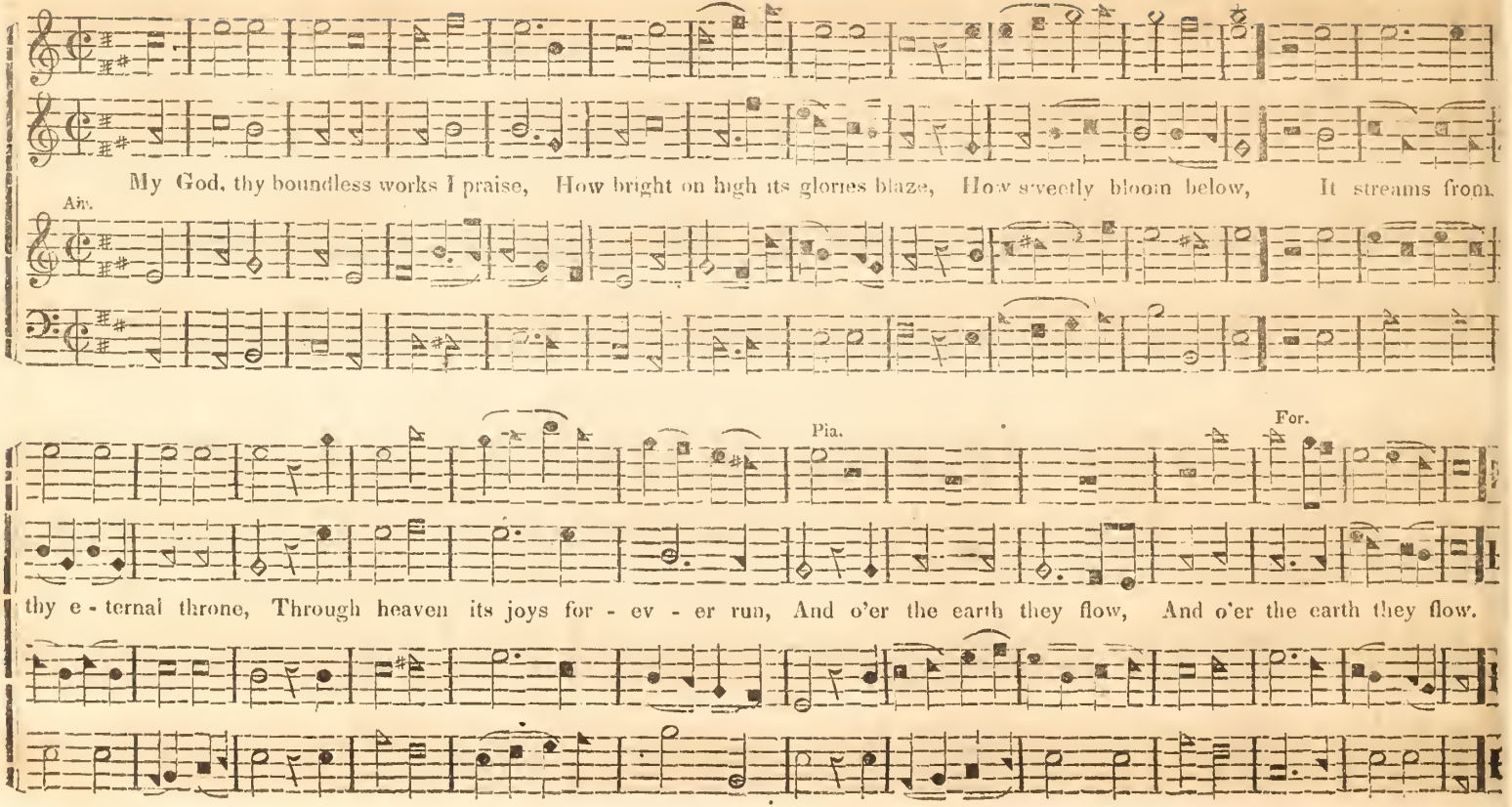

Alto. Cheerful.
How pleas'd and blest was I, To hear the peo - ple cry, Come, let us seek our God to - day.
Air.
Pia.
For.
Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honours pay, And there our vows and honours pay.

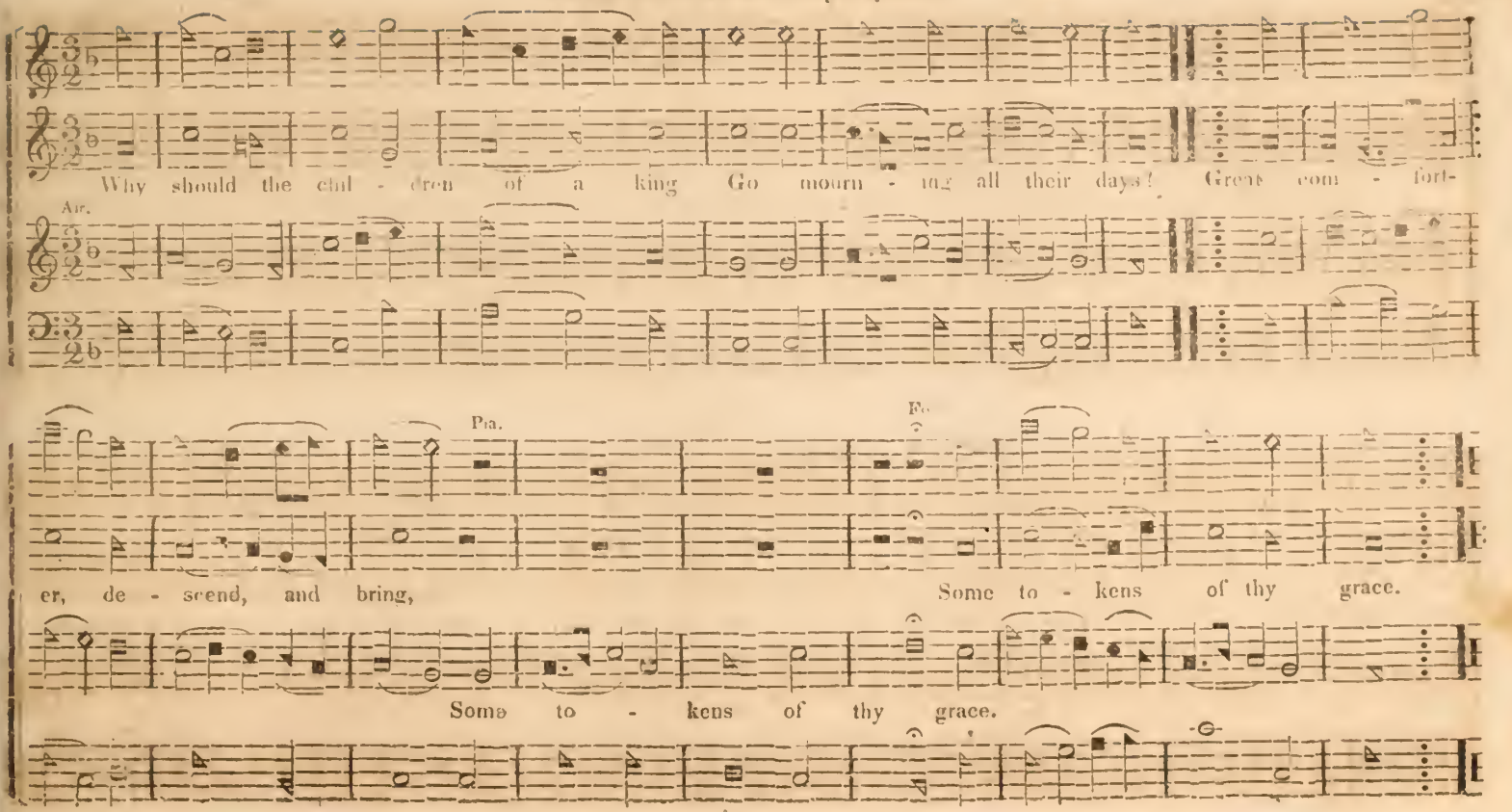


NEWRY L. M. Sharp Key on F.

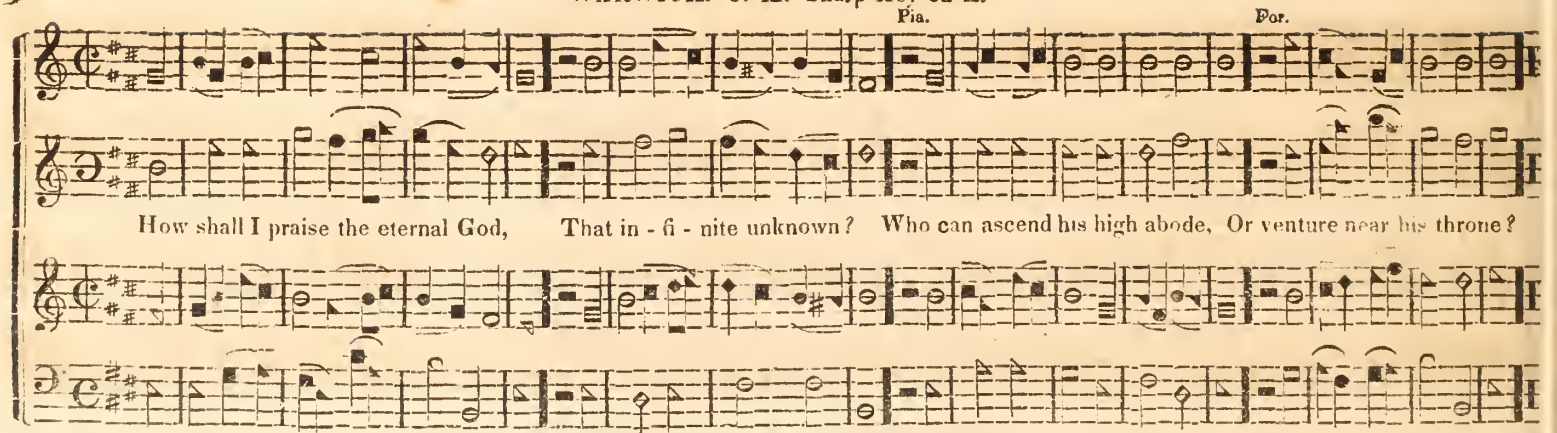


BEULAH. P. M. Sharp Key on A.

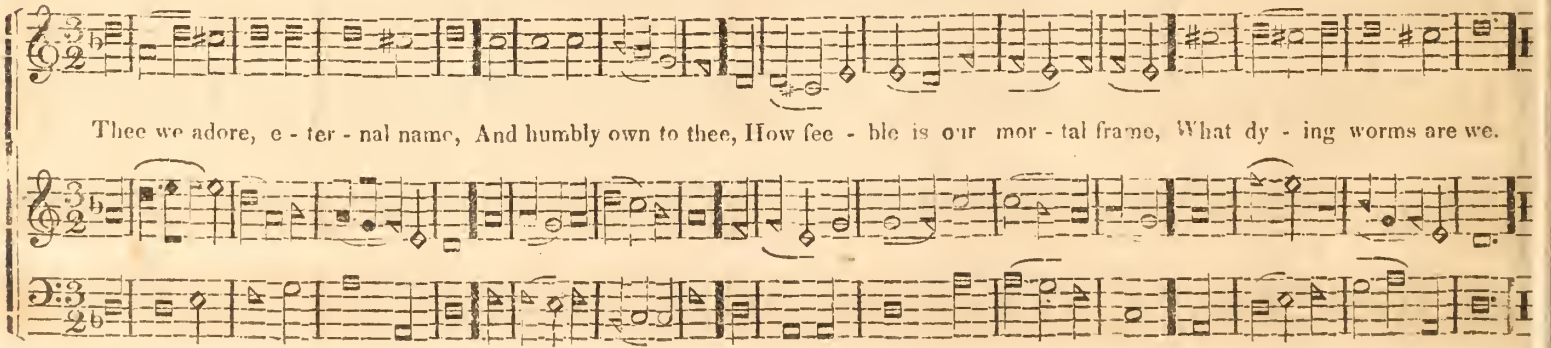


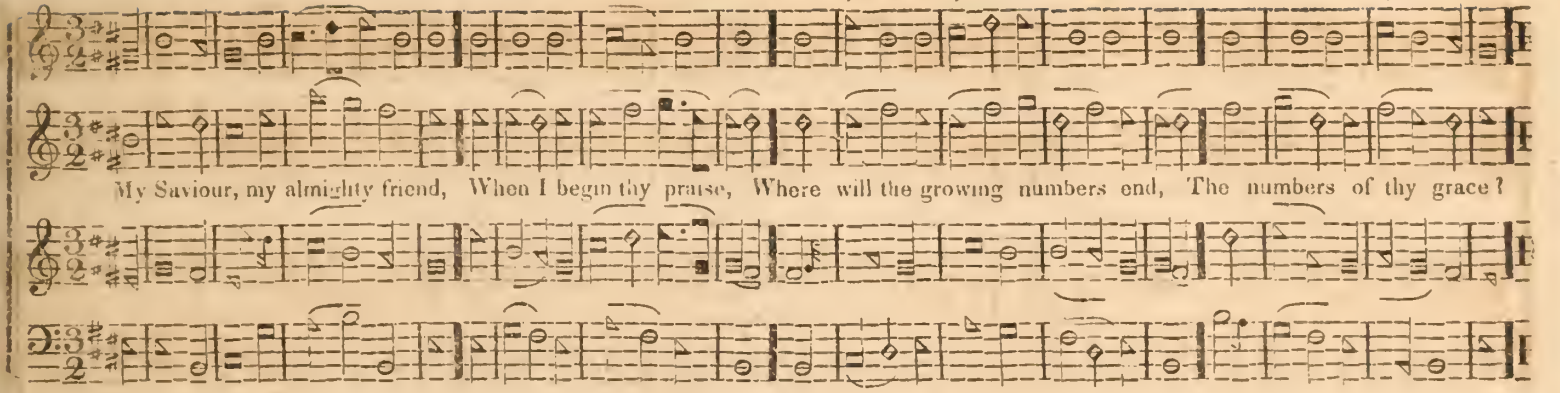

Why should the chil - dren of a king Go mourn - ing all their days! Great com - fort-
Air.
Pia.
For
er, de - scend, and bring, Some to - kens of thy grace.
Some to - kens of thy grace.

WARWICK. C. M. Sharp Key on E.

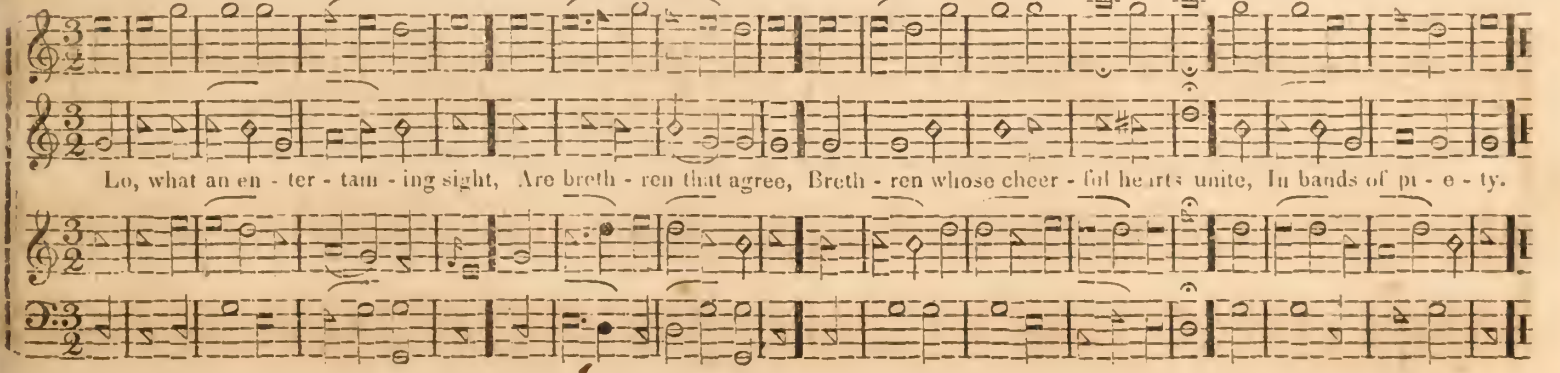


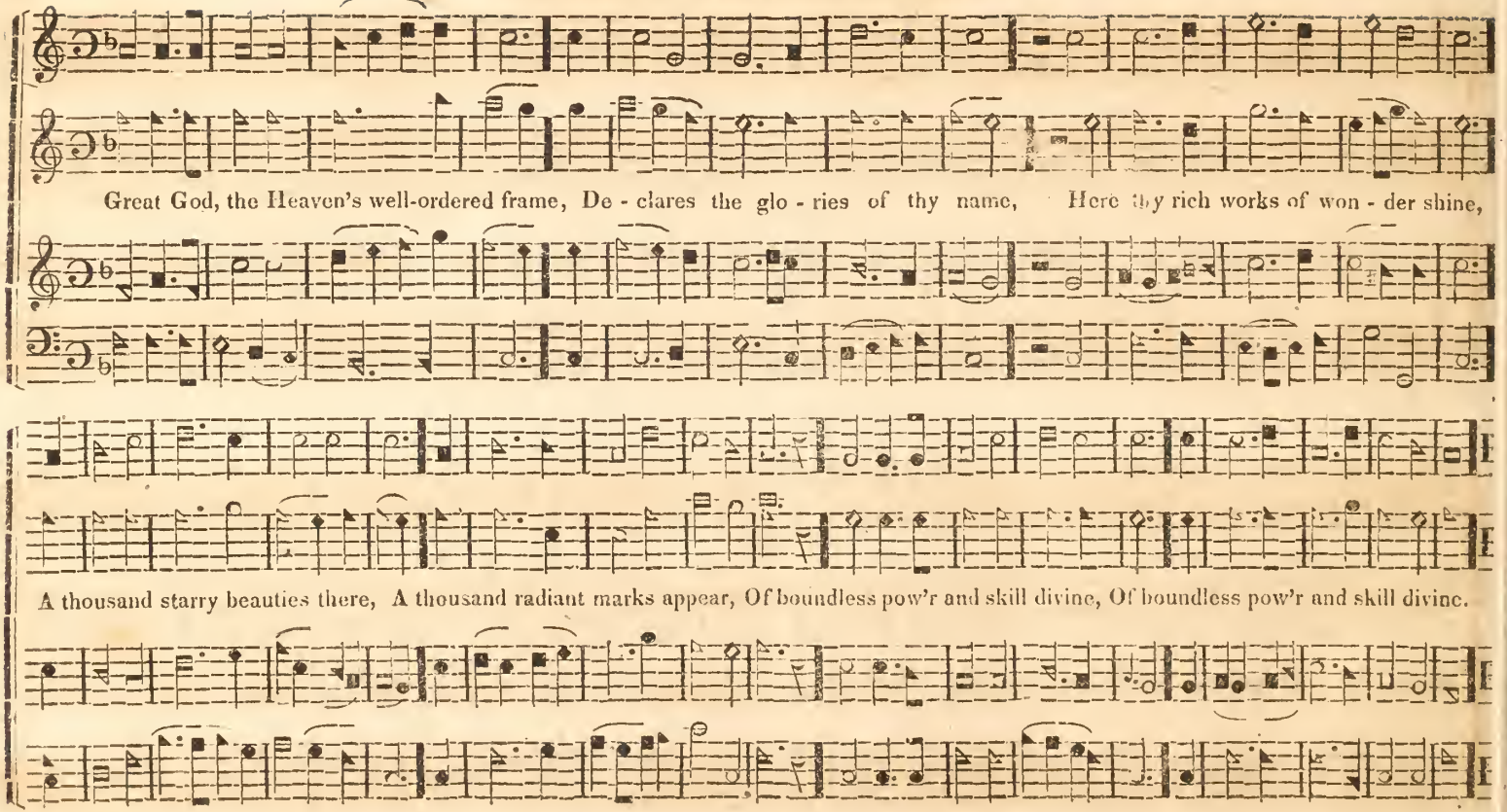
DUNKENFIELD. L M. Flat Key on D.

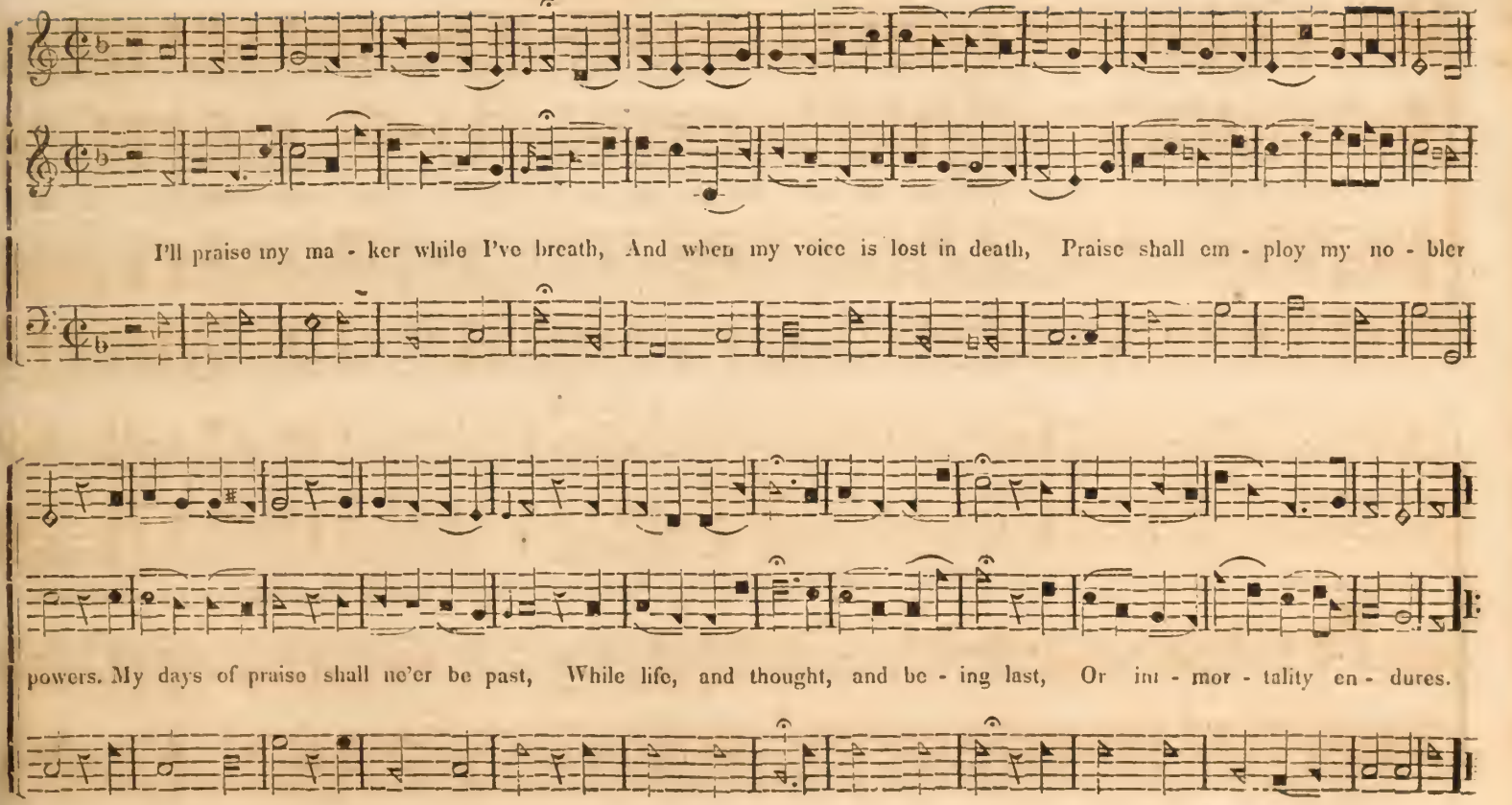


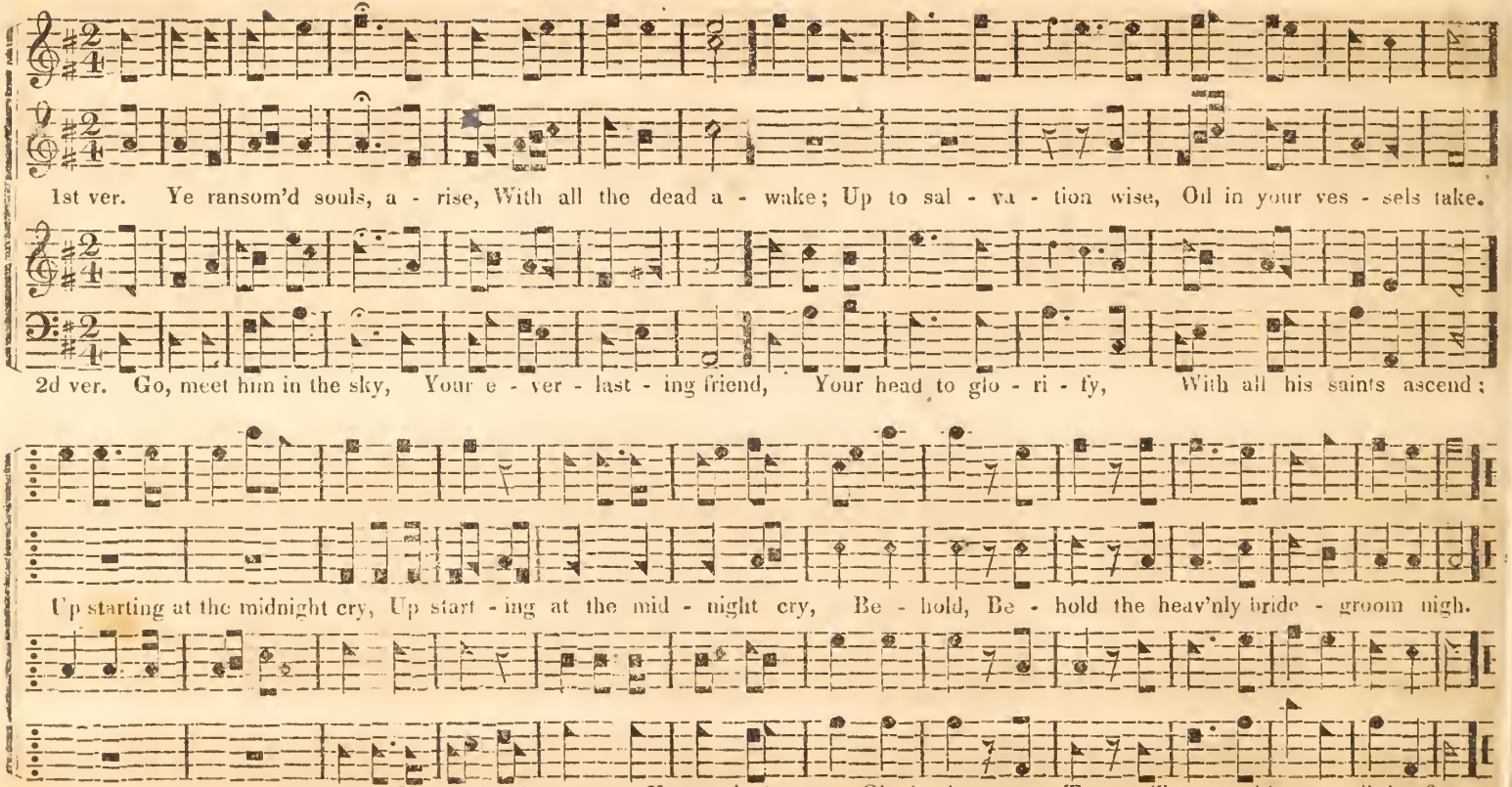


COVENTRY. C. M. Sharp Key on C.

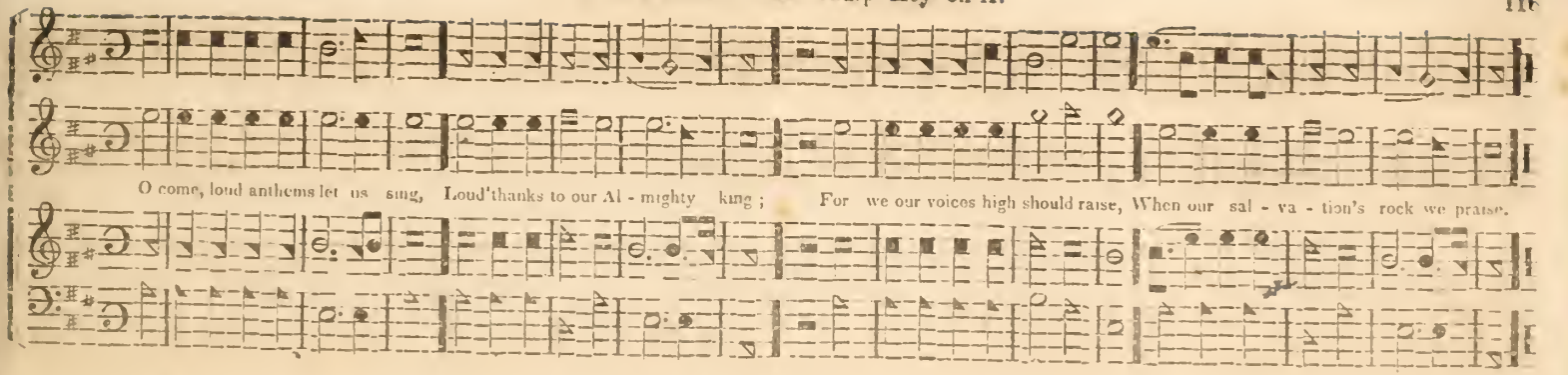



Great God, the Heaven's well-ordered frame, De - clares the glo - ries of thy name, Here thy rich works of won - der shine,
A thousand starry beauties there, A thousand radiant marks appear, Of boundless pow'r and skill divine, Of boundless pow'r and skill divine.

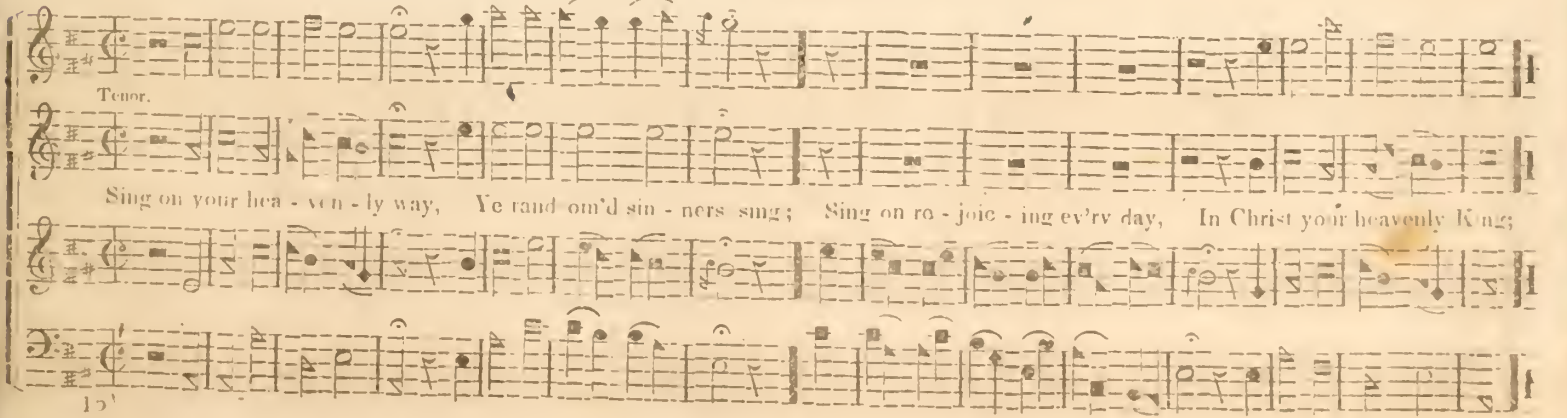

I'll praise my ma - ker while I've breath, And when my voice is lost in death, Praise shall em - ploy my no - bler
powers. My days of praise shall ne'er be past, While life, and thought, and be - ing last, Or im - mor - tality en - dures.


1st ver. Ye ransom'd souls, a - rise, With all the dead a - wake; Up to sal - va - tion wise, Oil in your ves - sels take.
2d ver. Go, meet him in the sky, Your e - ver - last - ing friend, Your head to glo - ri - fy, With all his saints ascend;
Up starting at the midnight cry, Up start - ing at the mid - night cry, Be - hold, Be - hold the heav'nly bride - groom nigh.
2d ver. Ye pure in heart, Ob - tain the grace, Ye pure in heart, Obtain the grace, To see, To see, without a vail, his face,

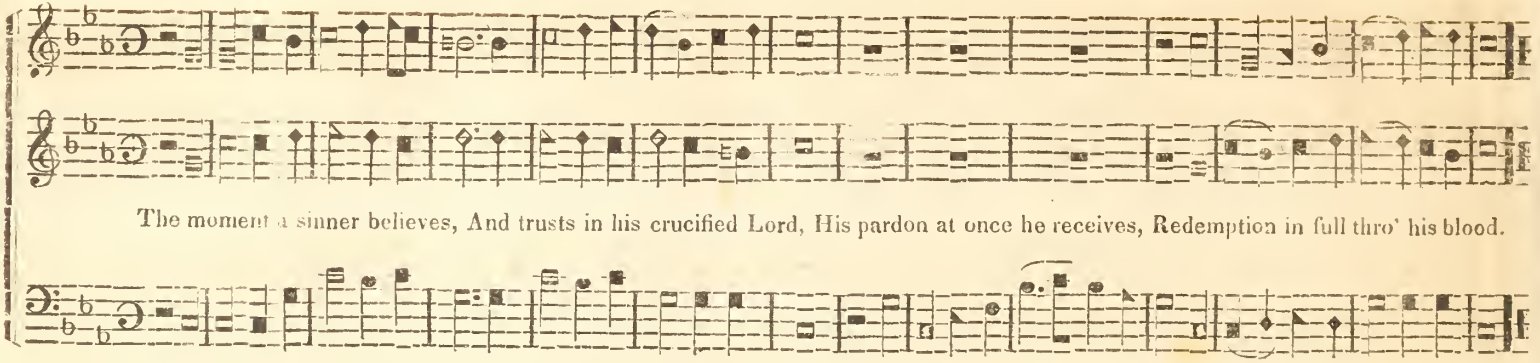
STERLING. L. M. Sharp Key on A.



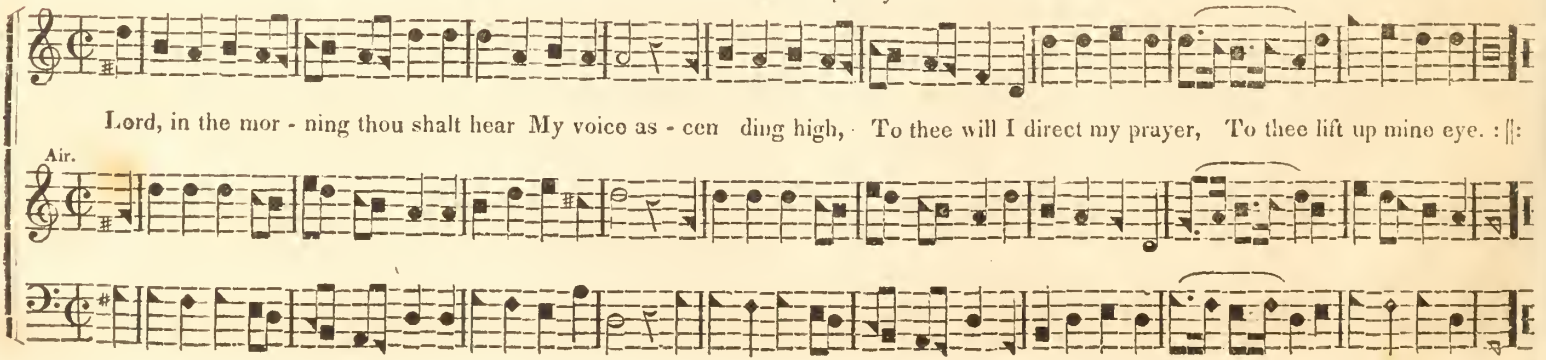
PRESCOT S. M. Sharp Key on A.

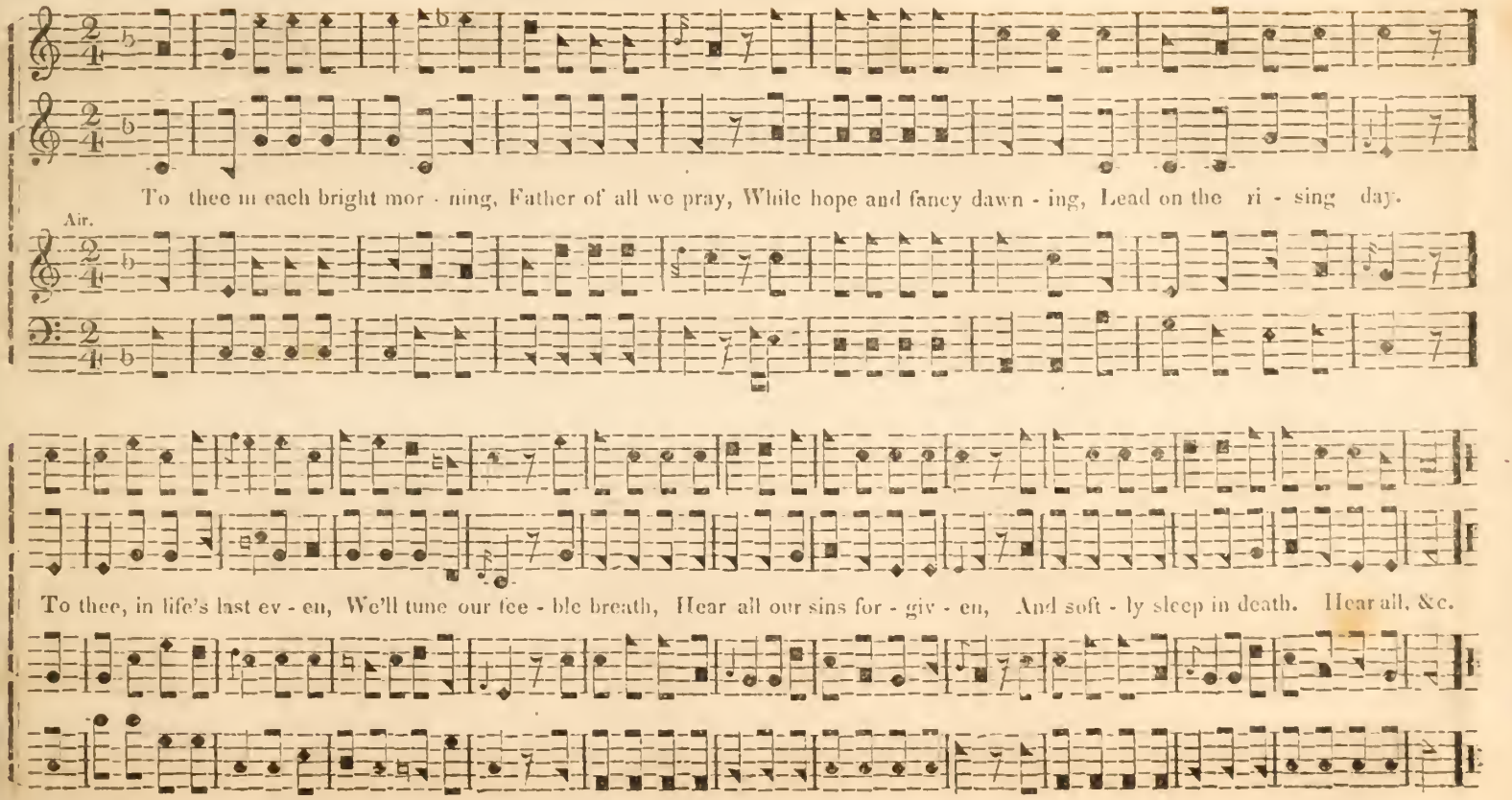


SAVANNAH. 8.8.8.8. Flat Key on C.

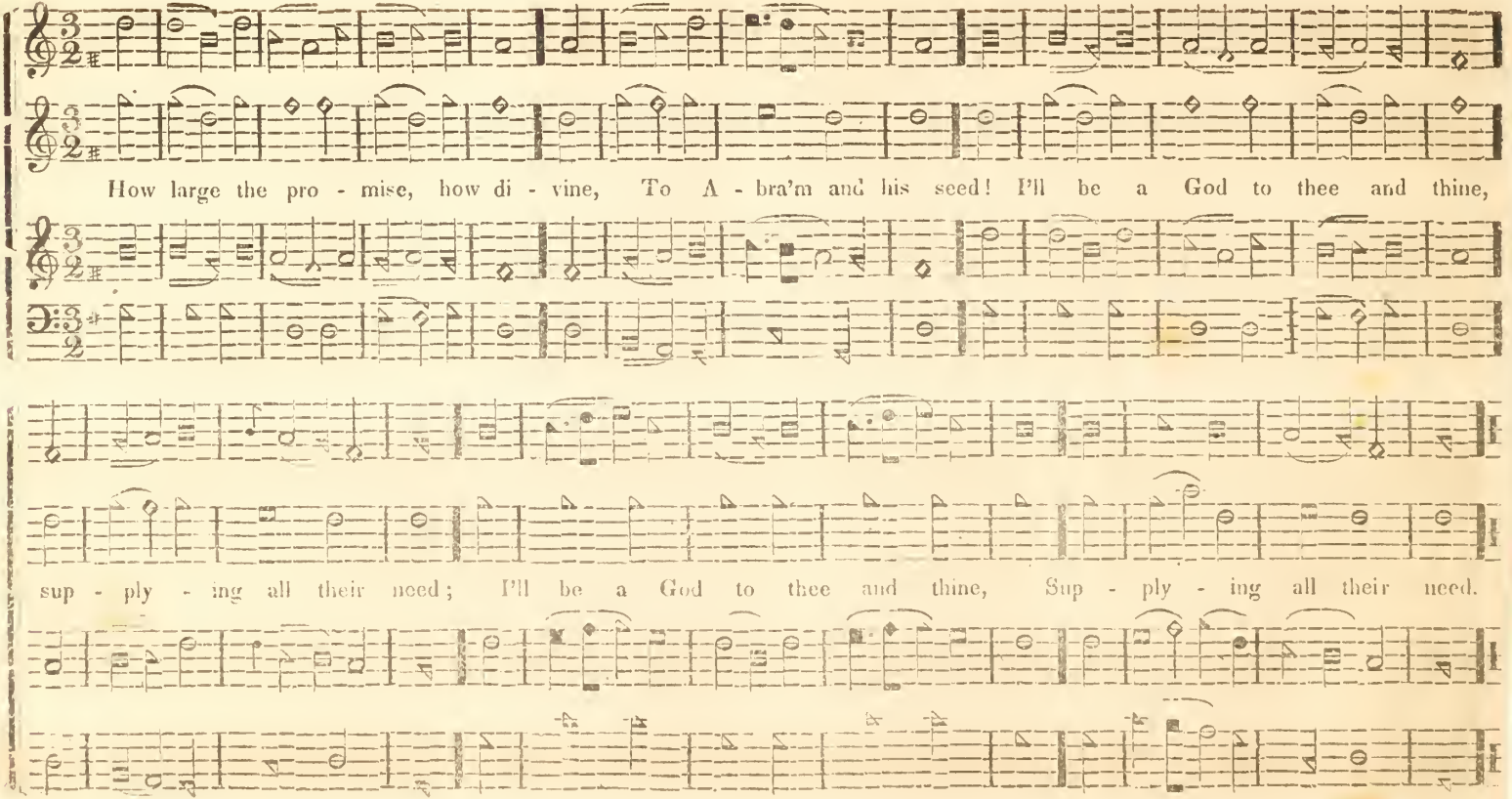


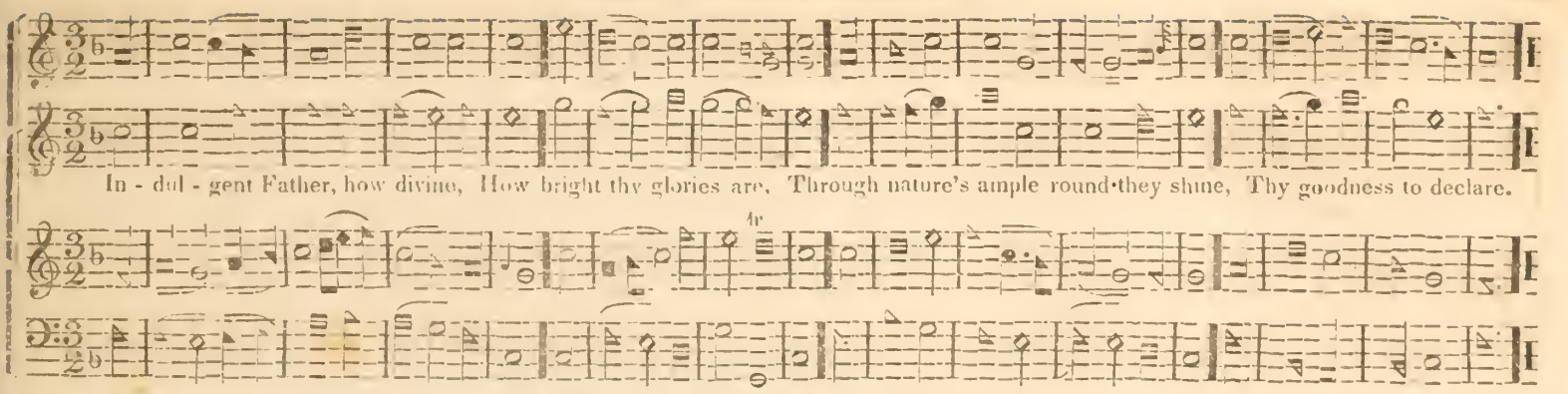
DANVILLE. C. M. Sharp Key on G.



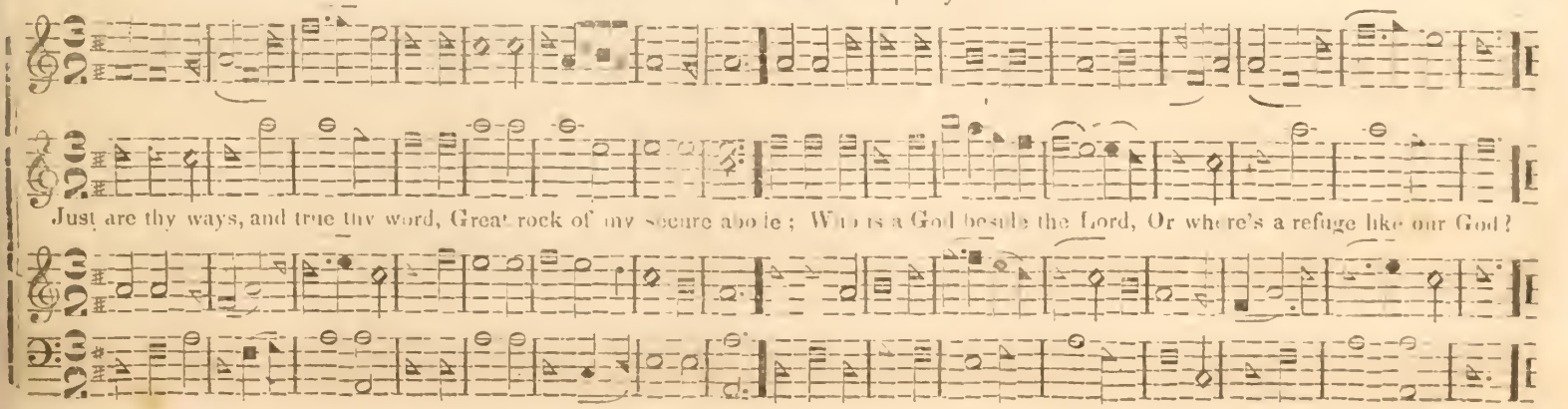

To thee in each bright mor - ning, Father of all we pray, While hope and fancy dawn - ing, Lead on the ri - sing day.
Air.
To thee, in life's last ev - en, We'll tune our fee - ble breath, Hear all our sins for - giv - en, And soft - ly sleep in death. Hear all, &c.

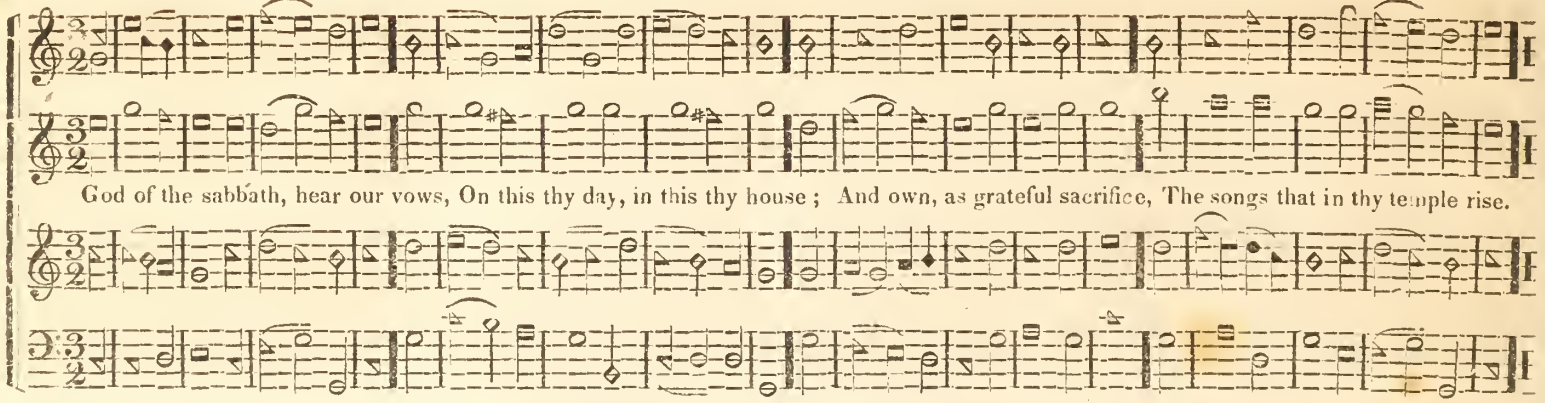
WAREHAM. C. M. Sharp Key on G.



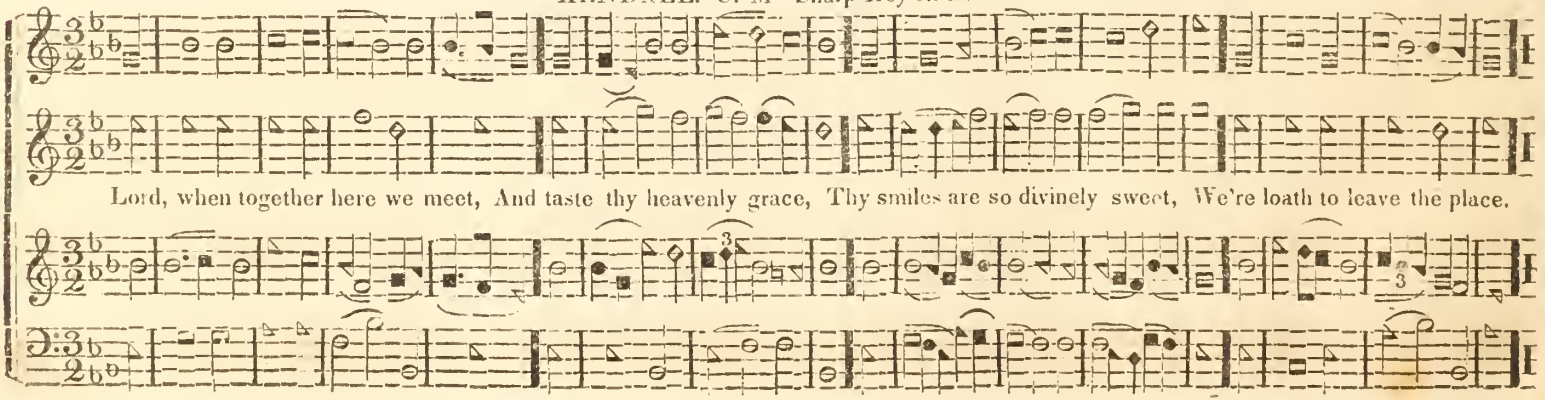


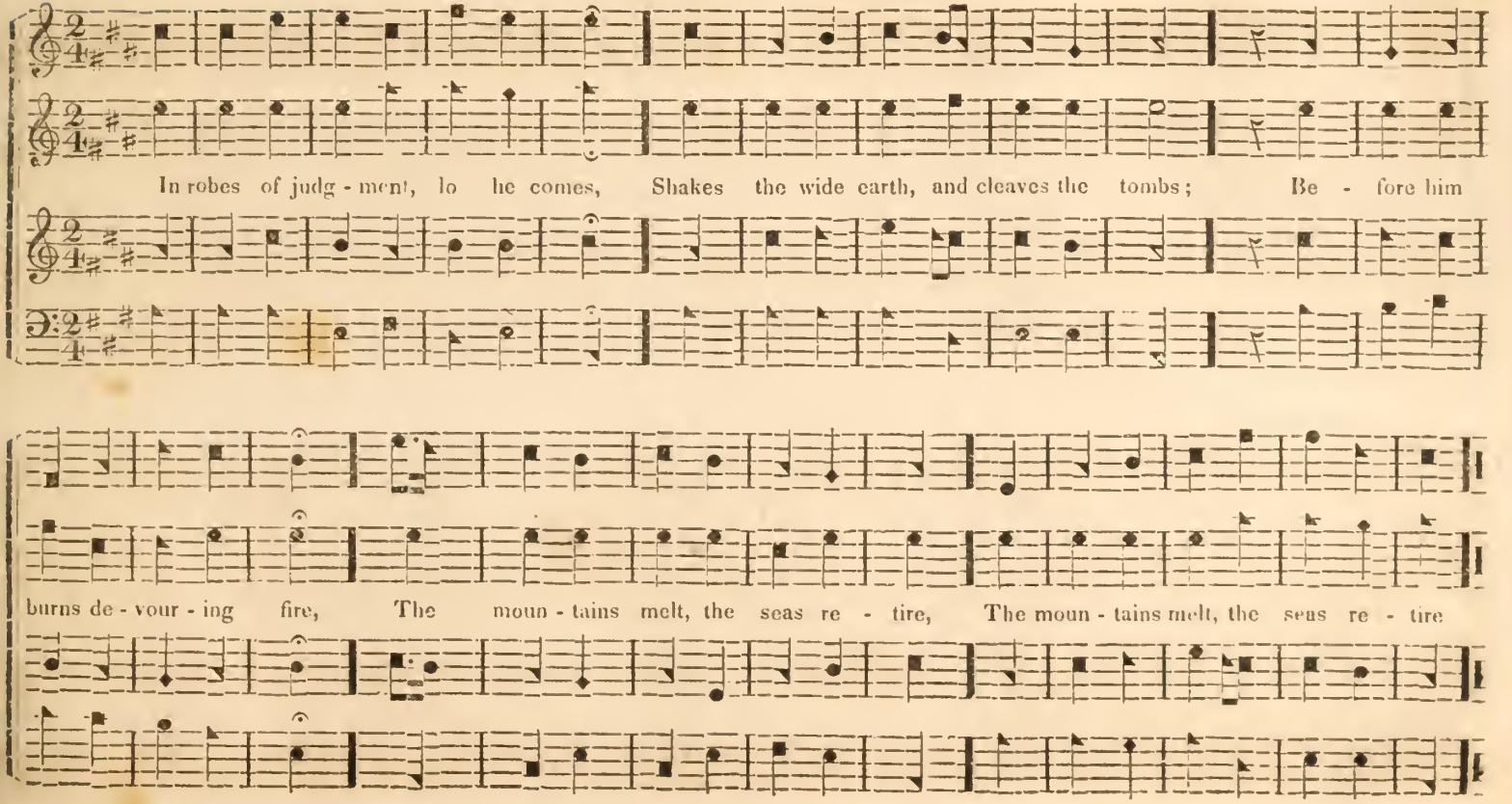
WARRINGTON. L. M. Sharp Key on D.



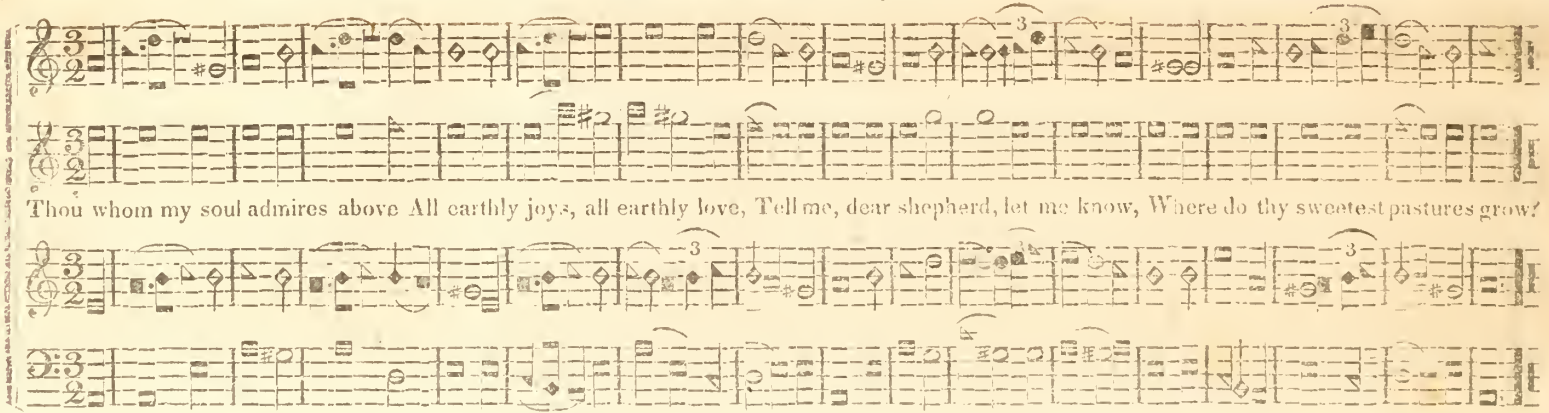


KENDALL. C. M Sharp Key on E.

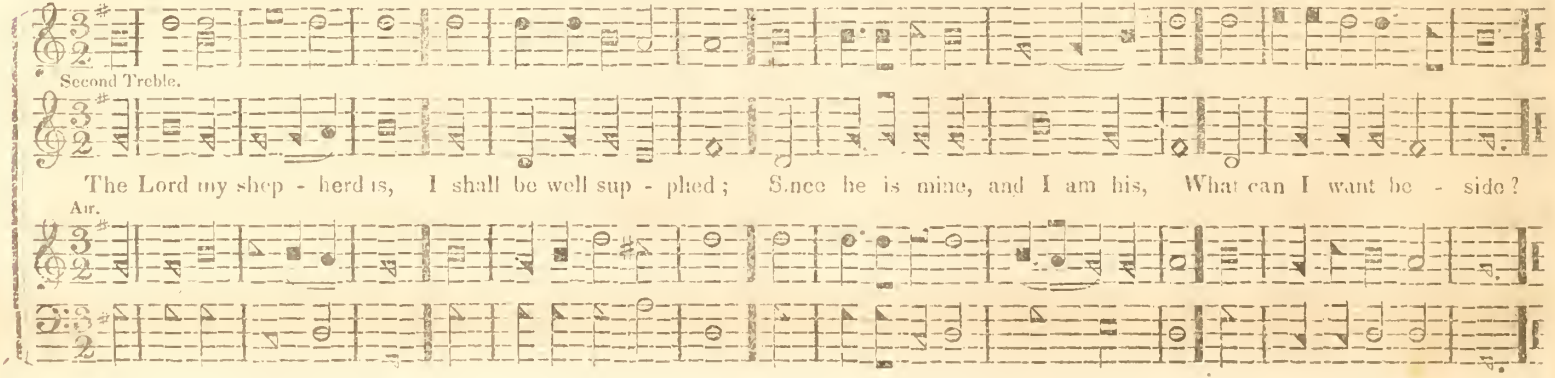


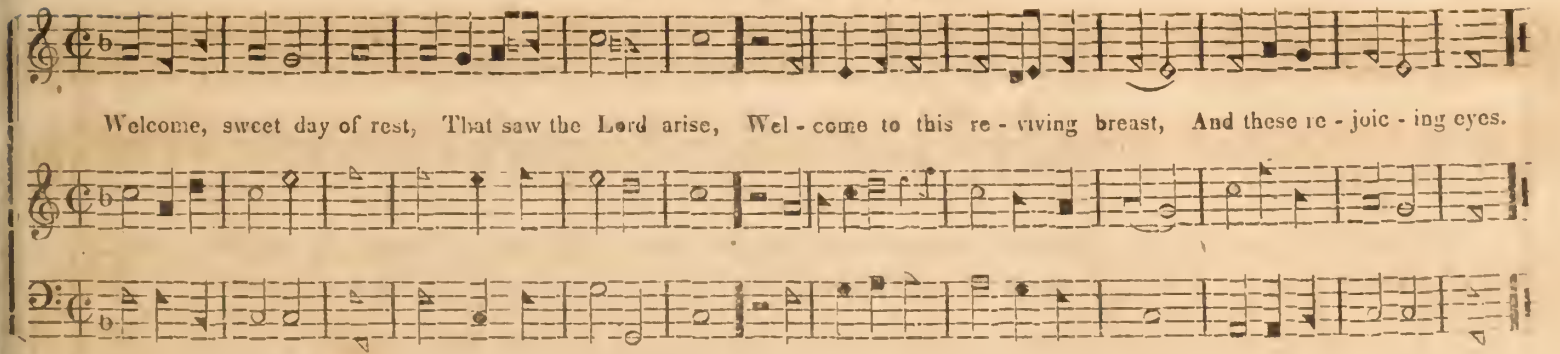

In robes of judg - ment, lo he comes, Shakes the wide earth, and cleaves the tombs; Be - fore him
burns de - vour - ing fire, The moun - tains melt, the seas re - tire, The moun - tains melt, the seas re - tire

ARMLY. L. M. Flat Key on A.

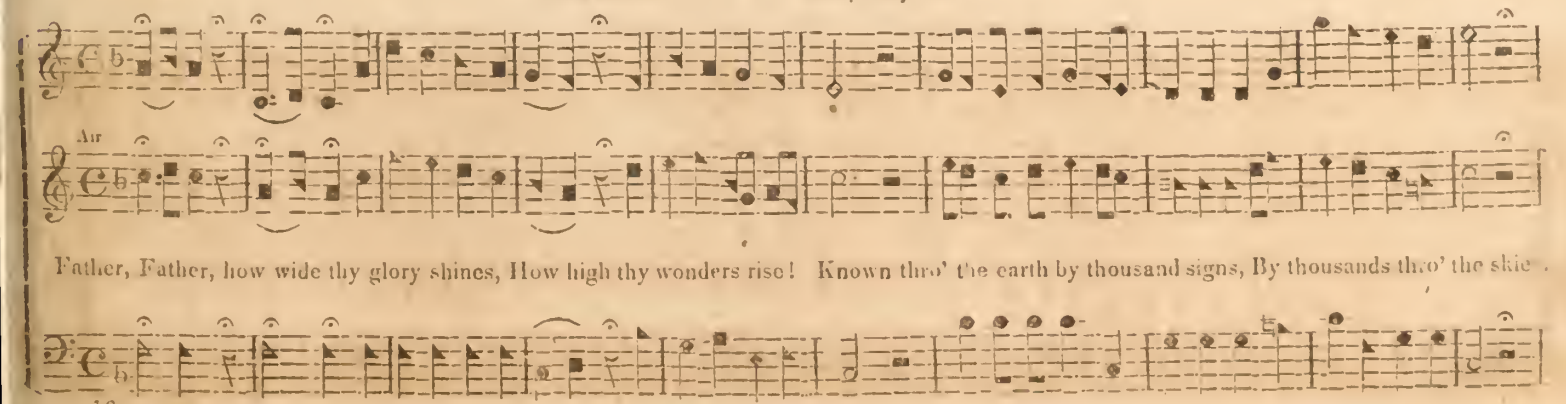


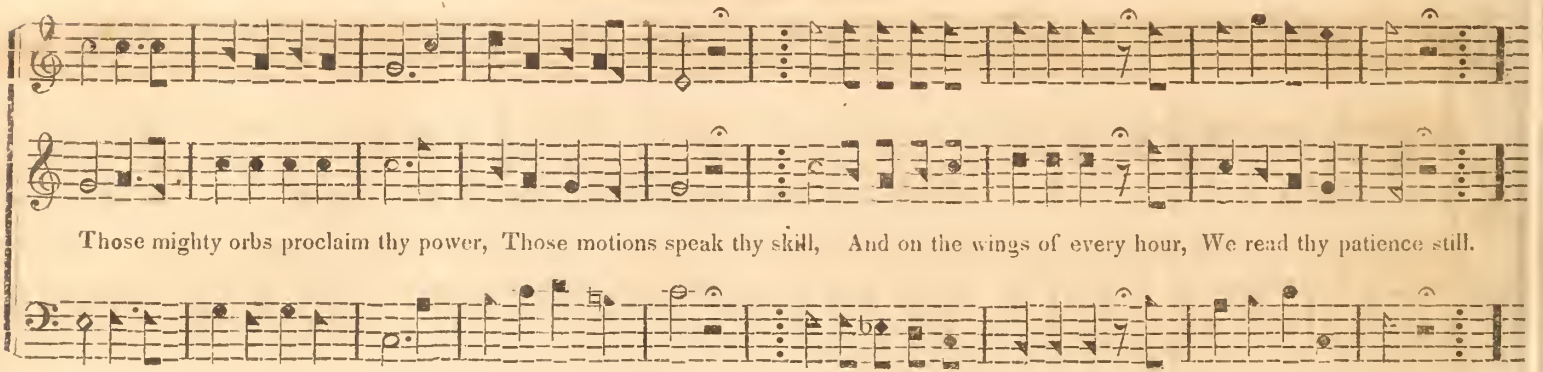
COMMUNION. S. M. Sharp Key on G.

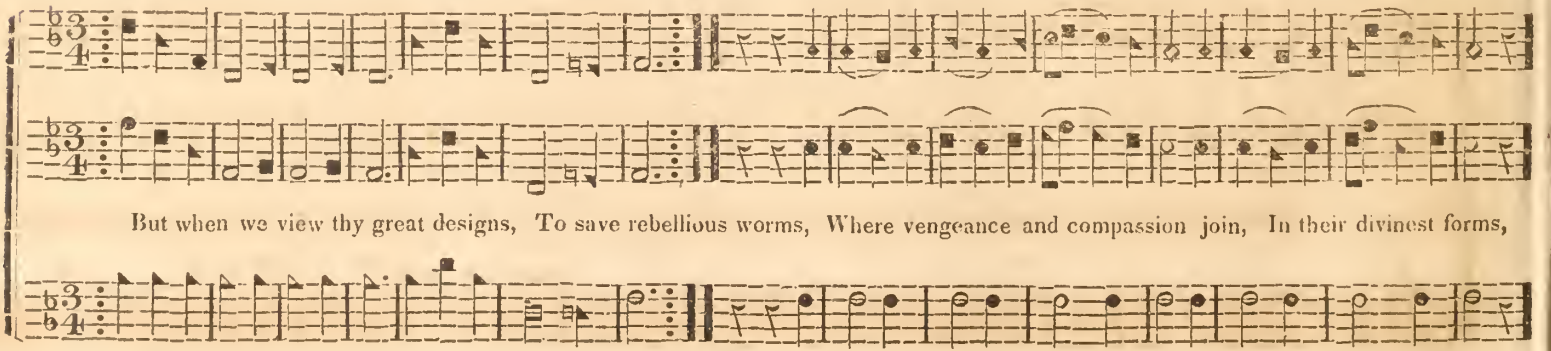


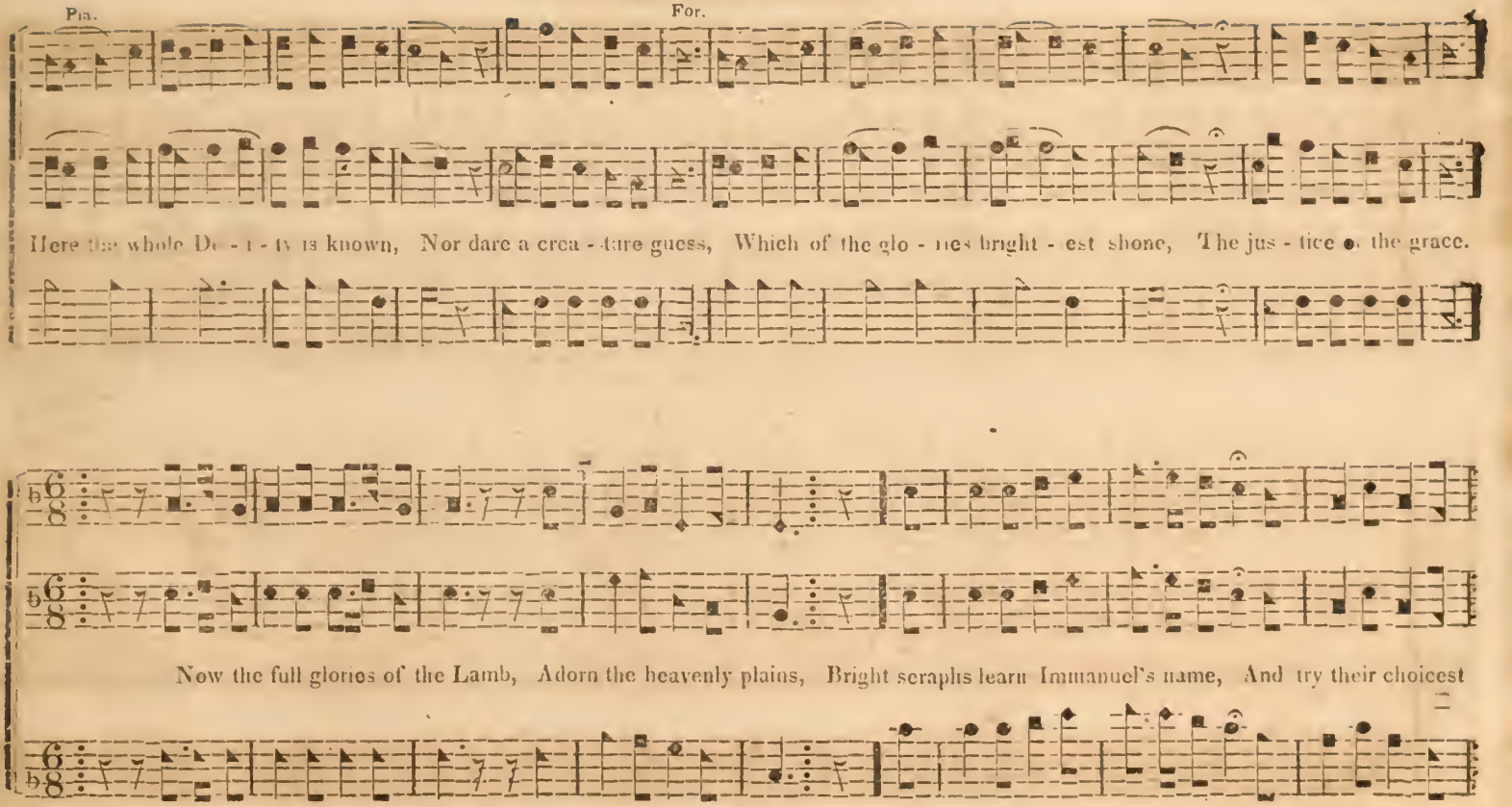


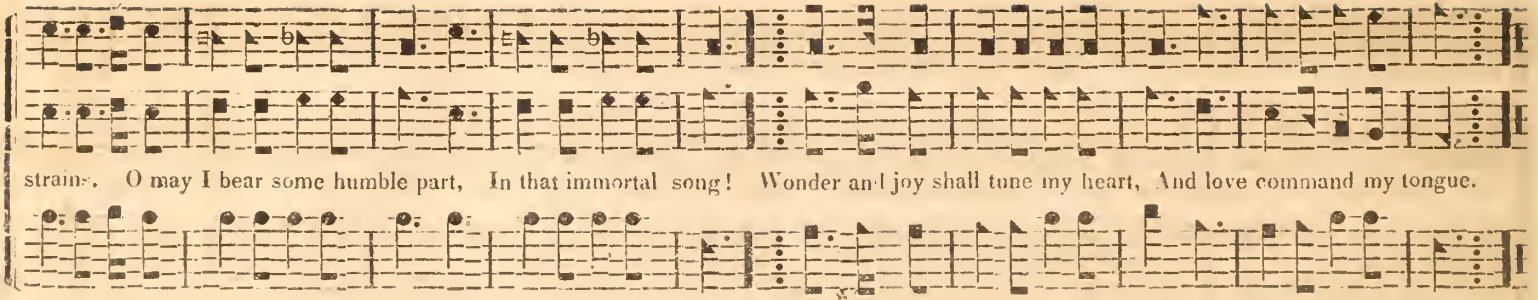
CAMBRIDGE. C. M. Sharp Key on A.



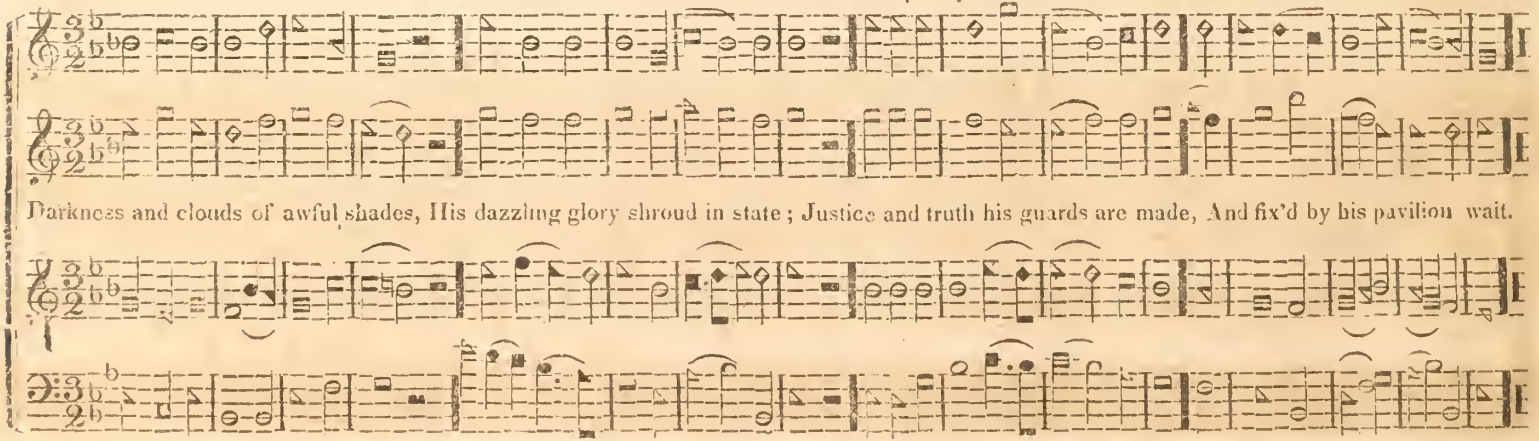

Those mighty orbs proclaim thy power, Those motions speak thy skill, And on the wings of every hour, We read thy patience still.

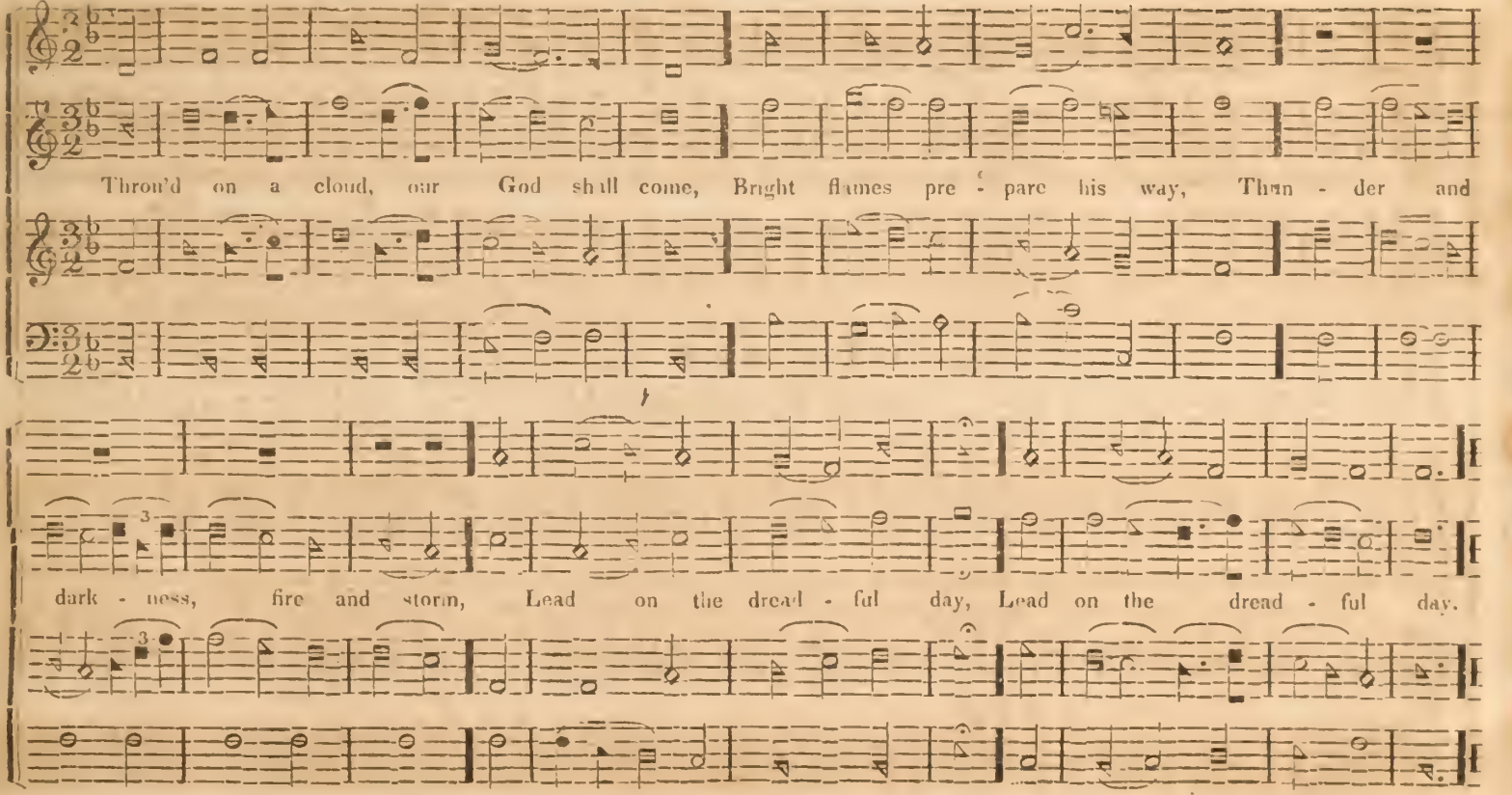

But when we view thy great designs, To save rebellious worms, Where vengeance and compassion join, In their divinest forms,


Pia.
For.
Here the whole De - i - ty is known, Nor dare a crea - ture guess, Which of the glo - ries bright - est shone, The jus - tice or the grace.
Now the full glories of the Lamb, Adorn the heavenly plains, Bright seraphs learn Immanuel's name, And try their choicest

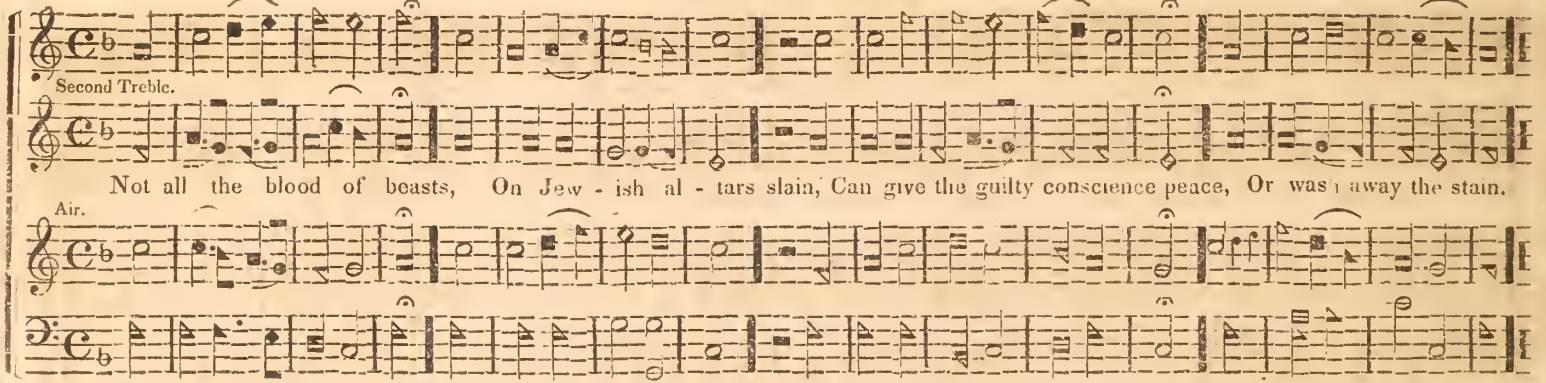


NINETY-SEVENTH L. M. Sharp Key on E.

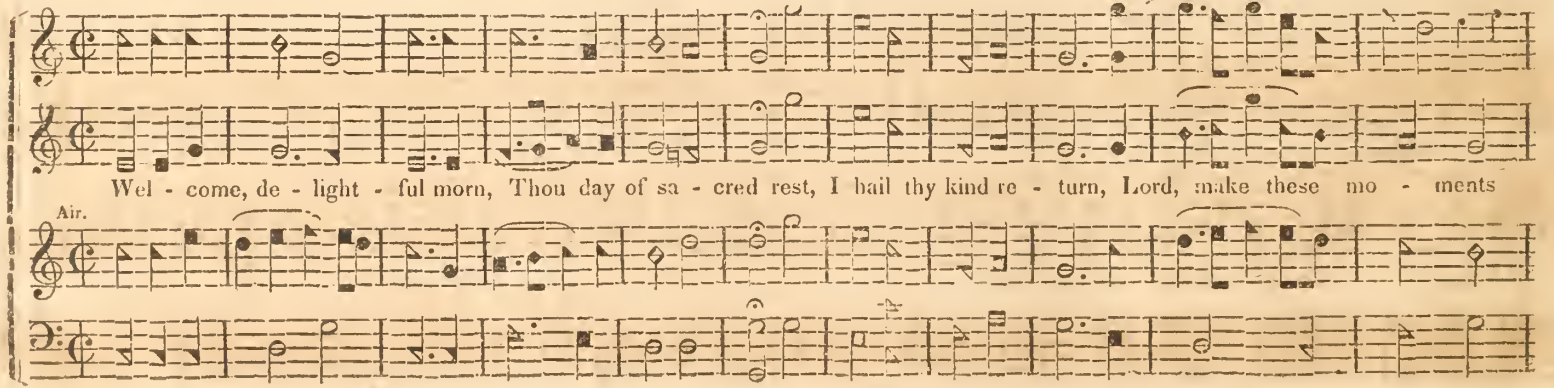


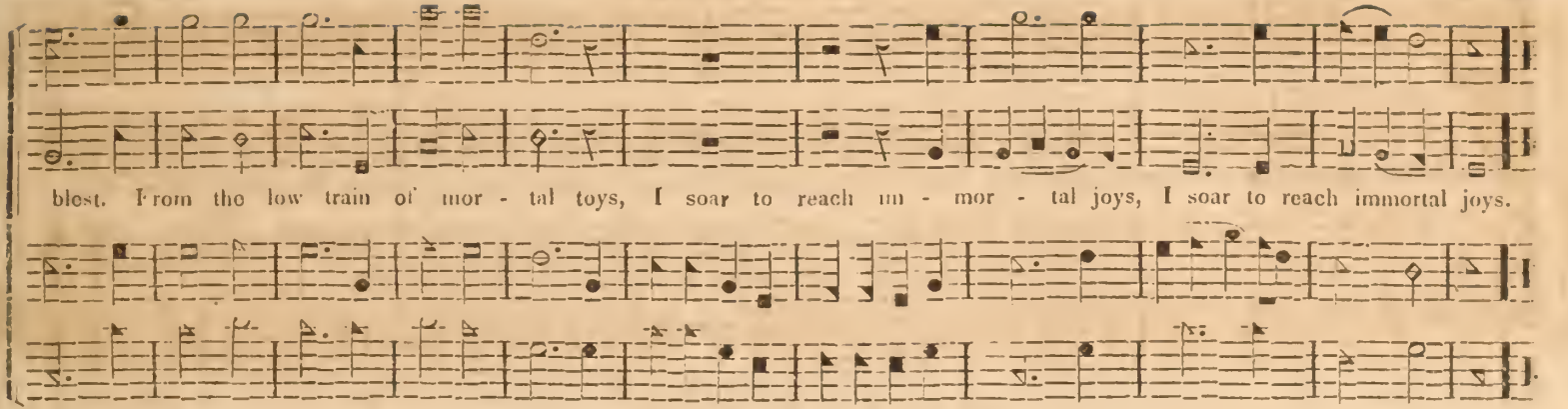

Throu'd on a cloud, our God shall come, Bright flames pre - pare his way, Thun - der and
dark - ness, fire and storm, Lead on the dread - ful day, Lead on the dread - ful day.

LEROY. S. M. Sharp Key on F.

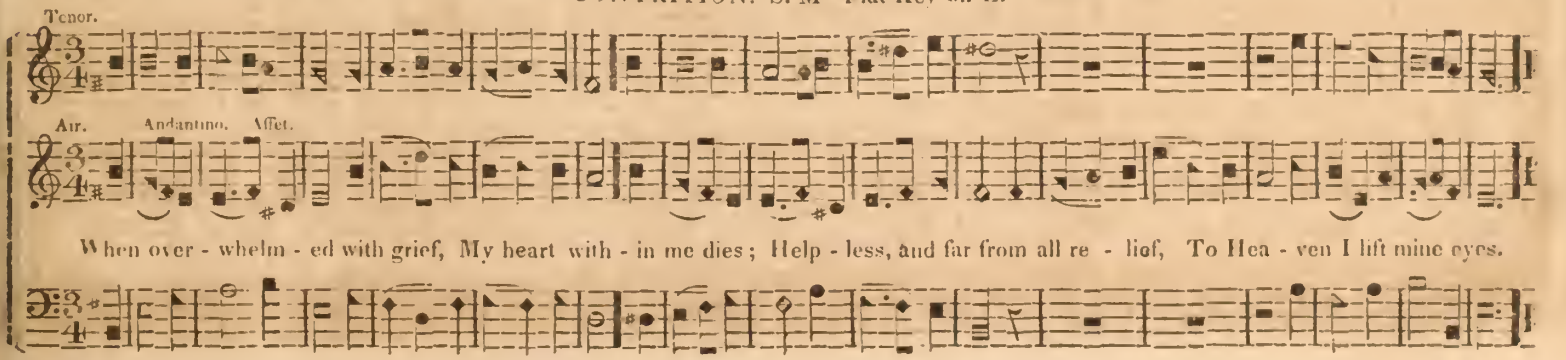


MILAN. C. M. Sharp Key on C.

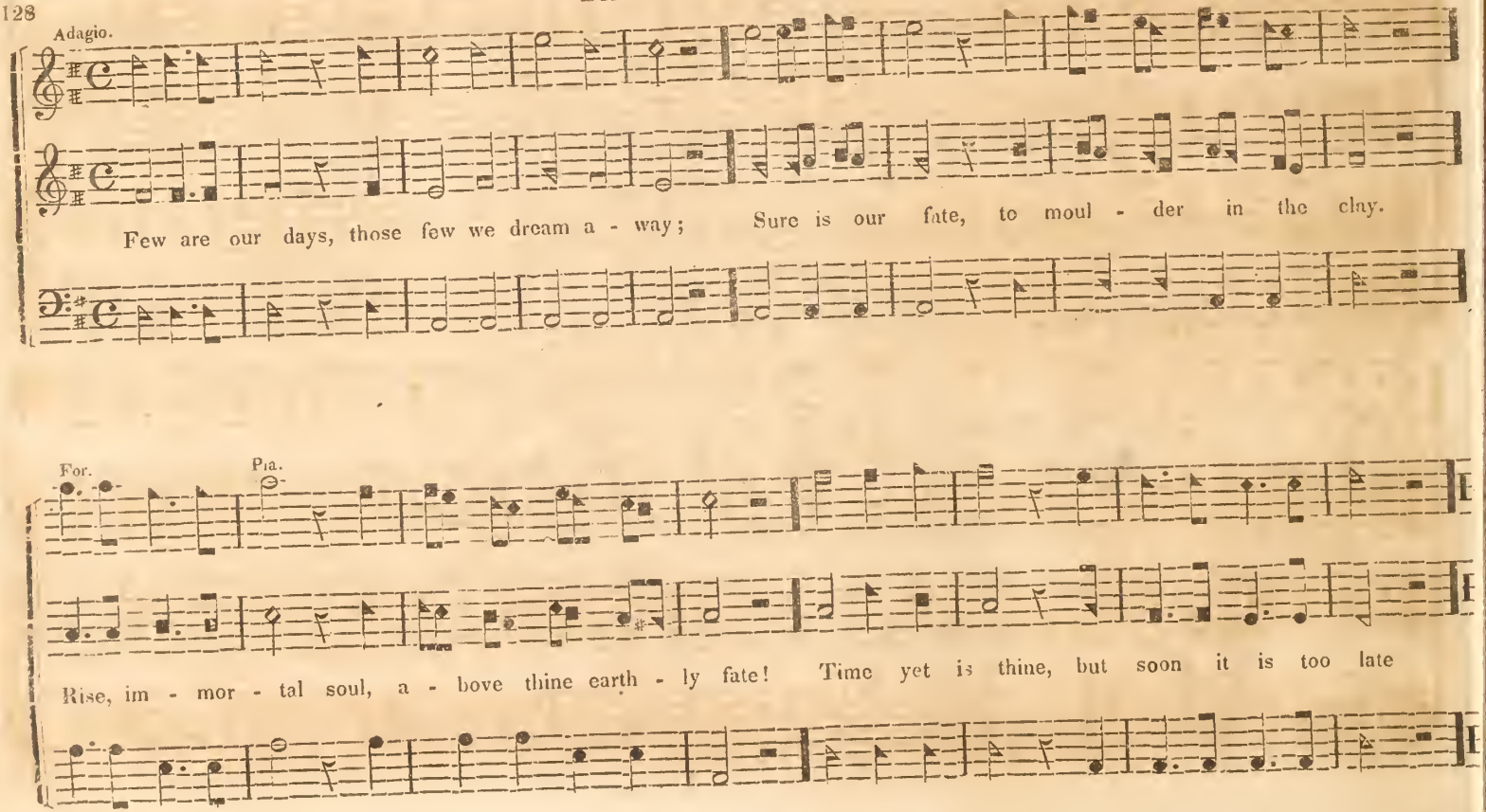


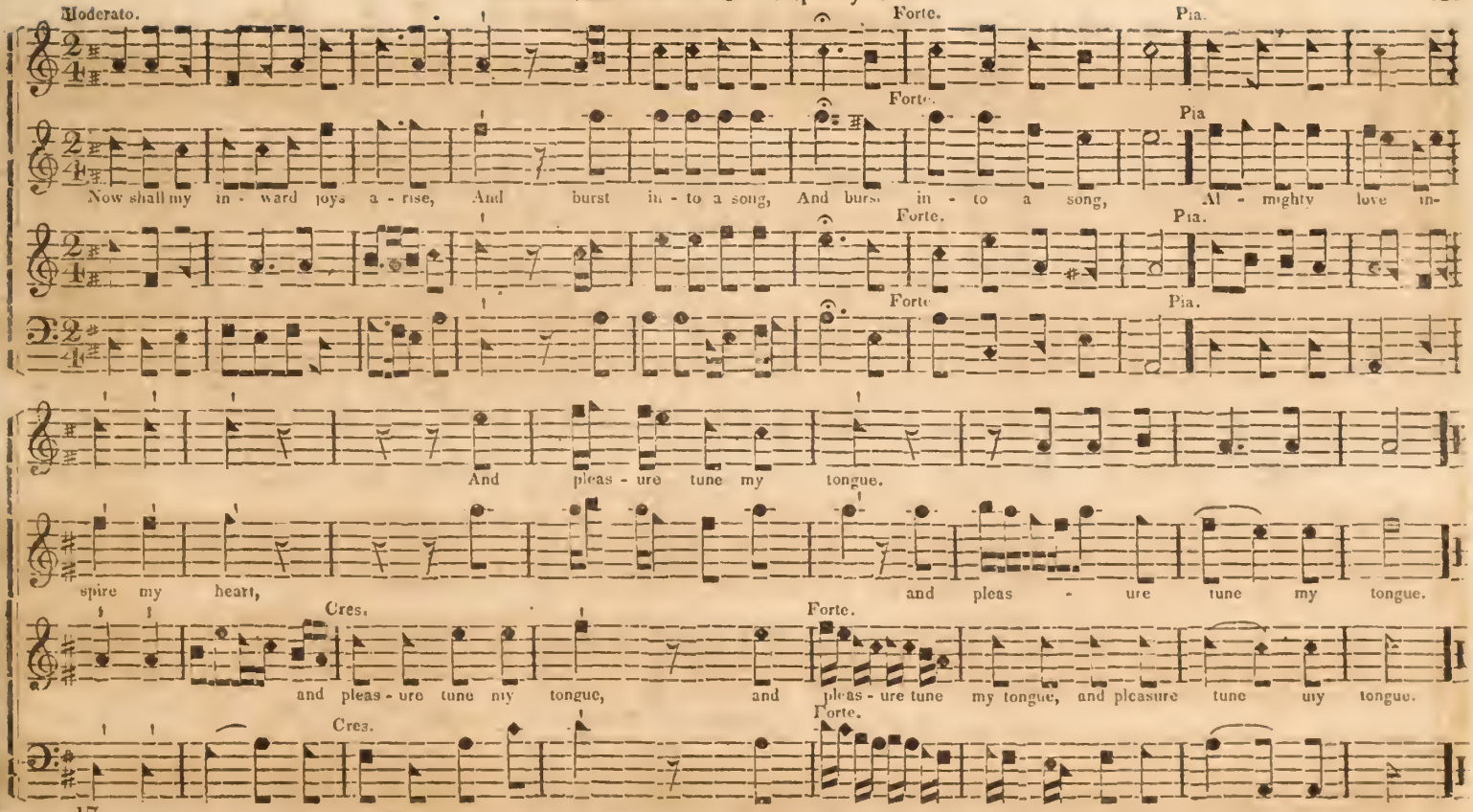


CONTRITION. S. M Flat Key on E.

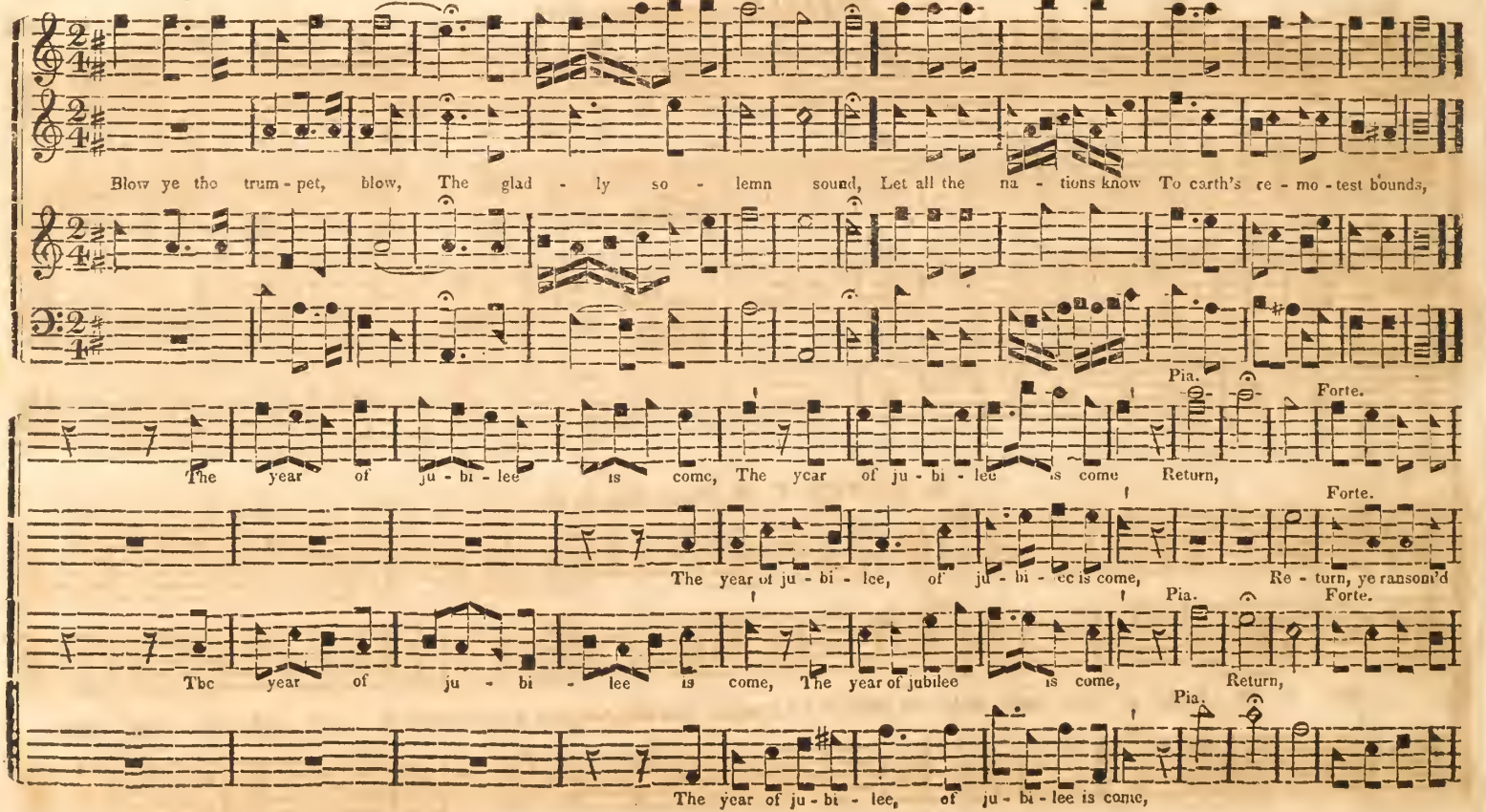


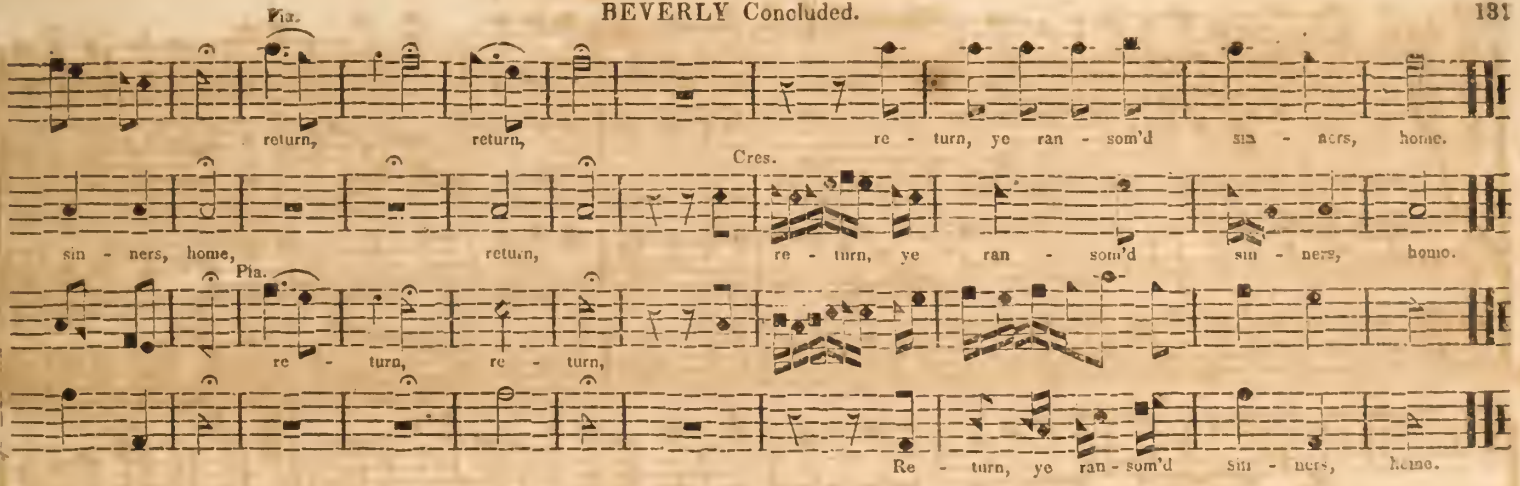
DIRGE. 10's. Sharp Key on D.



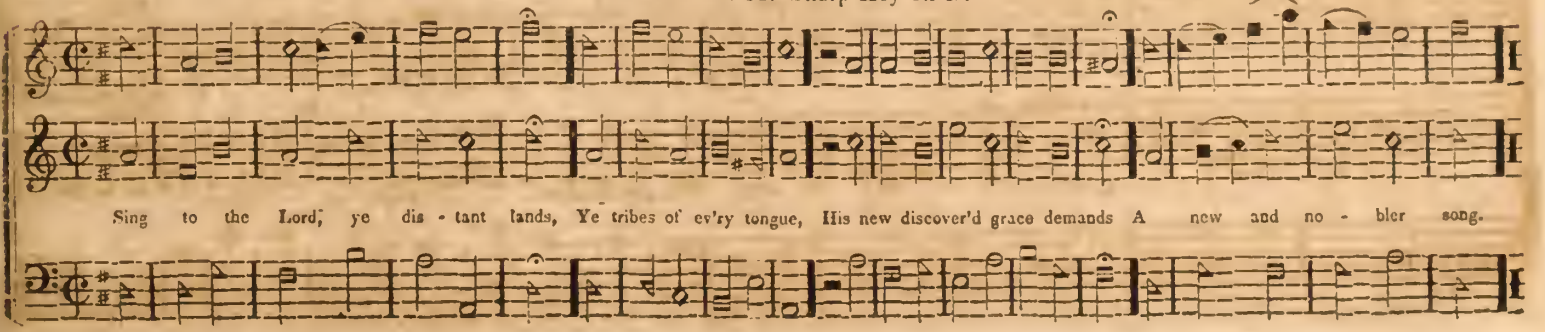

Moderato.
Forte.
Pia.
Forte.
Pia
Now shall my in - ward joys a - rise, And burst in - to a song, And burst in - to a song, Al - mighty love in-
Forte.
Pia.
Forte
Pia.
And pleas - ure tune my tongue.
spire my heart, and pleas - ure tune my tongue.
Cres.
Forte.
and pleas - ure tune my tongue, and pleas - ure tune my tongue, and pleasure tune my tongue.
Cres.
Forte.
17

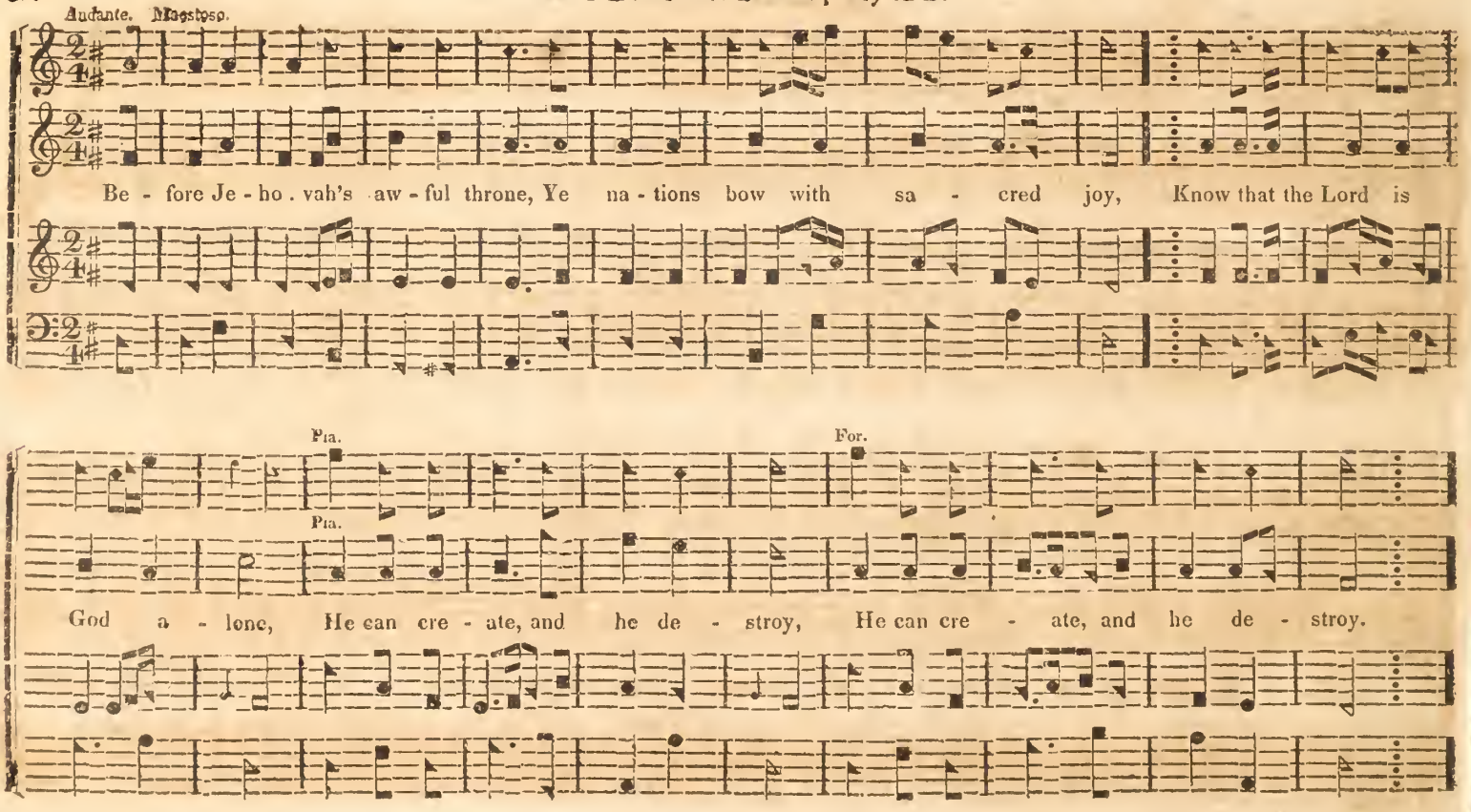
BEVERLY. H. M. Sharp Key on D.



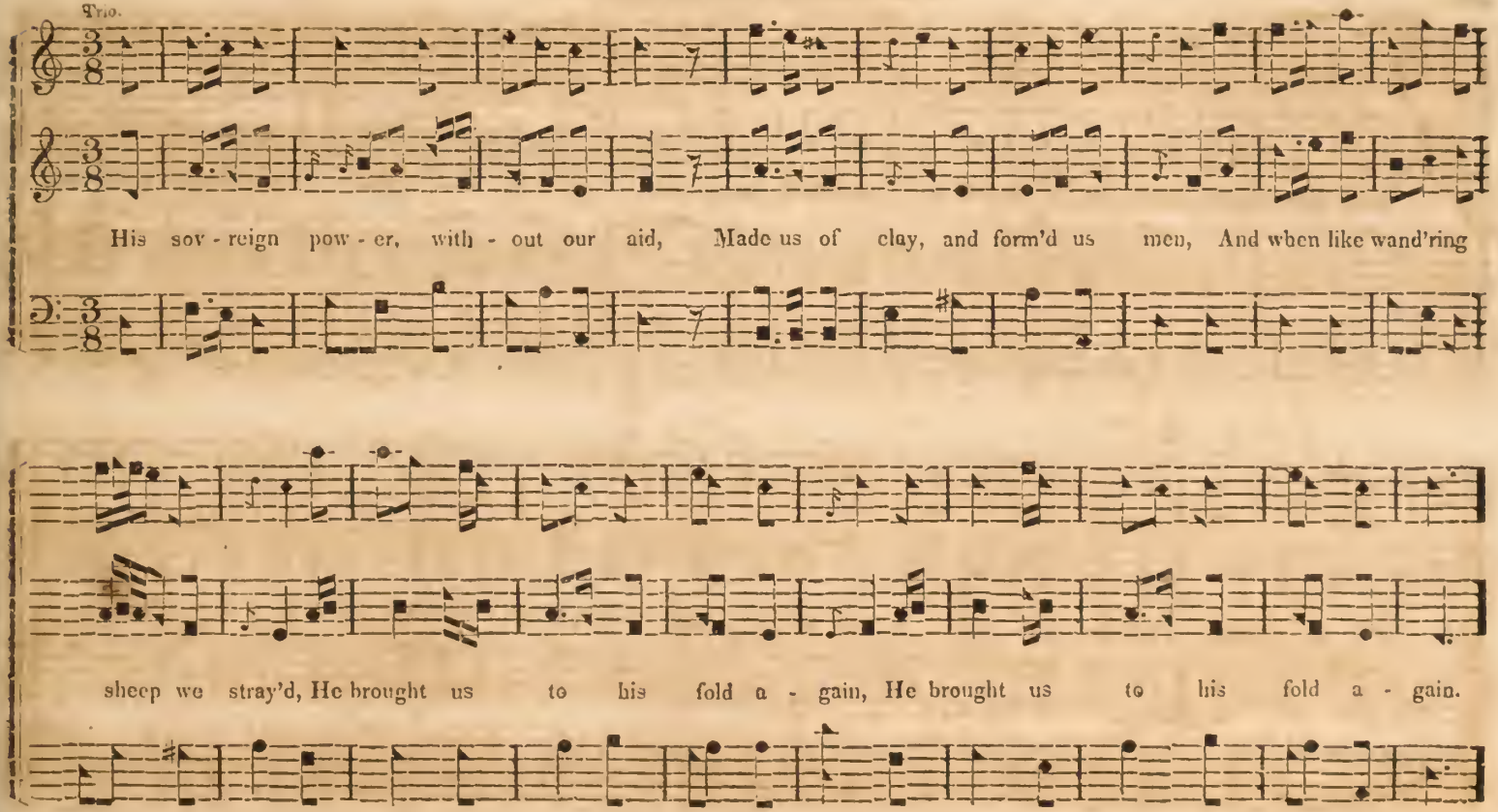


ST. ANNE'S C. M. Sharp Key on D.

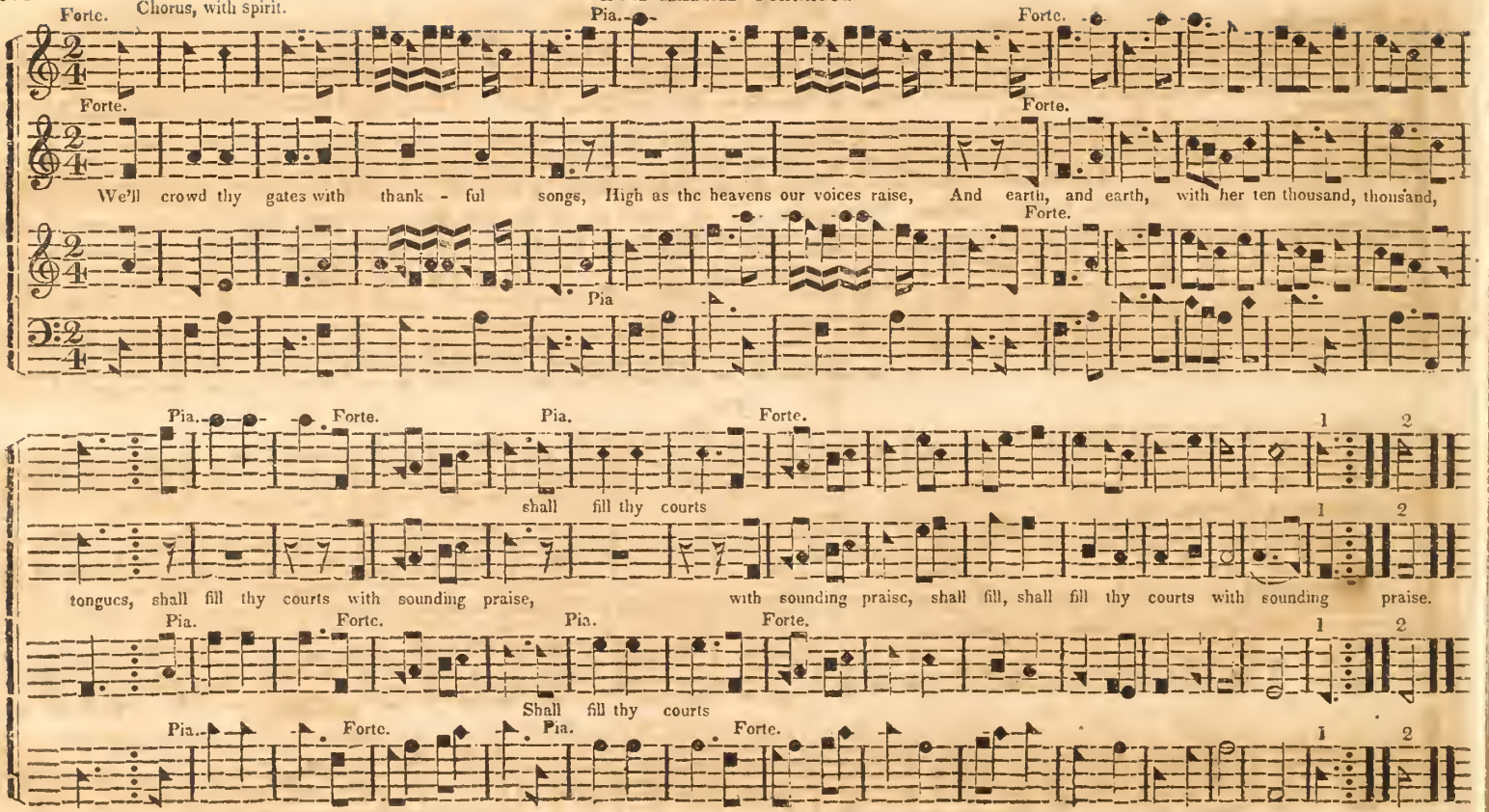


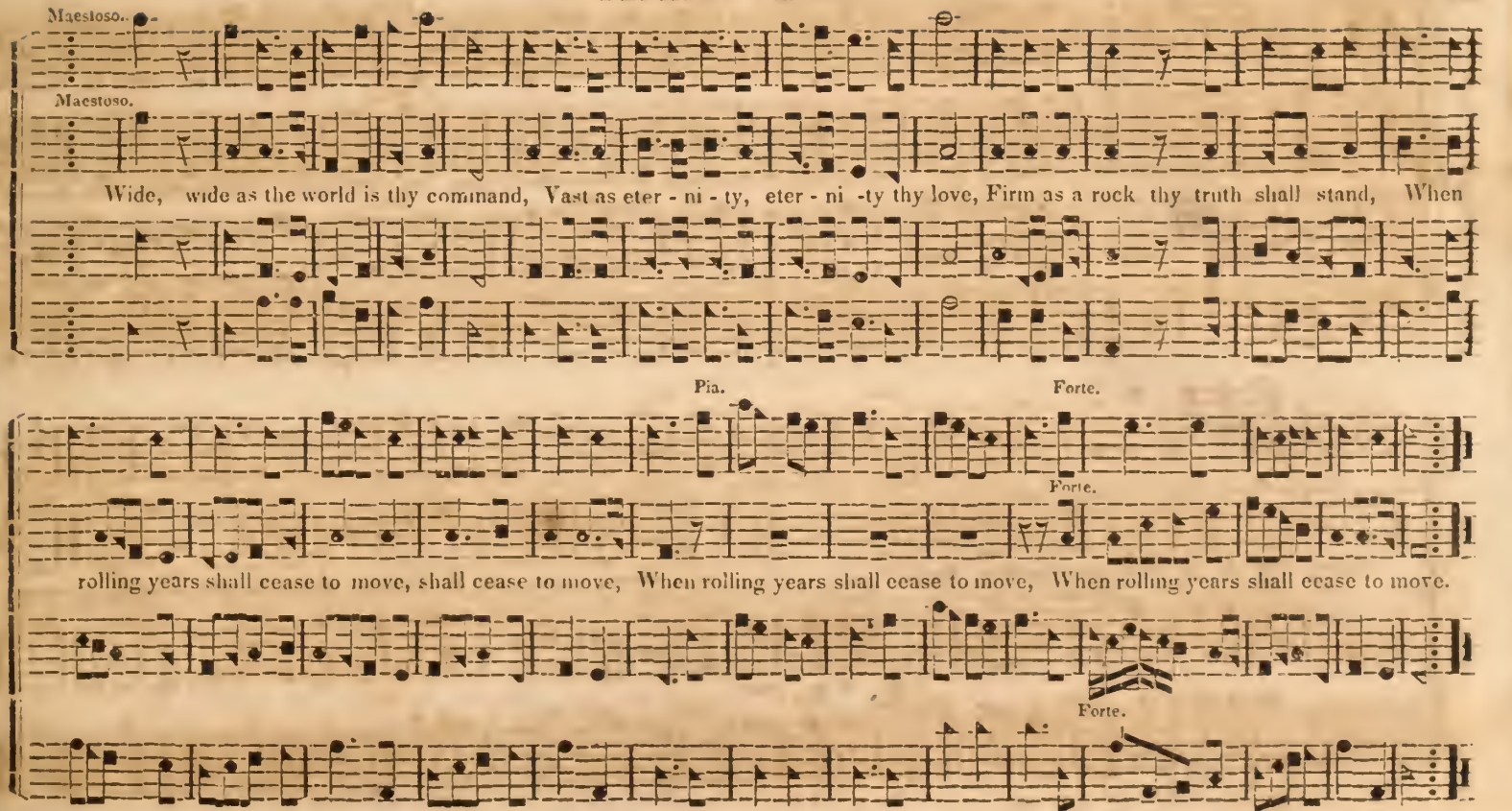

Audante. Maestoso.
Be - fore Je - ho . vah's aw - ful throne, Ye na - tions bow with sa - cred joy, Know that the Lord is
Pia.
For.
Pia.
God a - lone, He can cre - ate, and he de - stroy, He can cre - ate, and he de - stroy.

Trio.

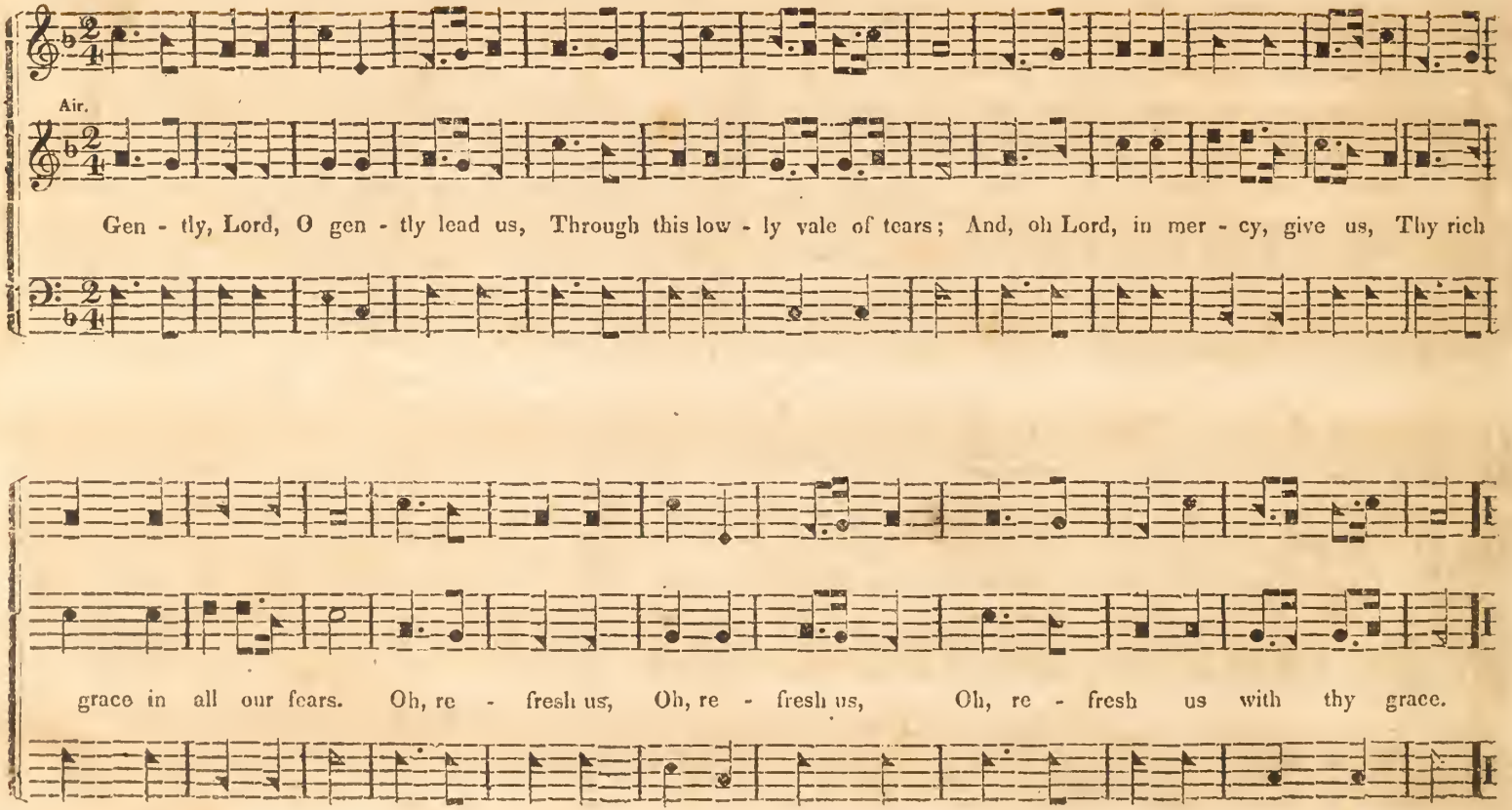

His sov - reign pow - er, with - out our aid, Made us of clay, and form'd us men, And when like wand'ring
sheep we stray'd, He brought us to his fold a - gain, He brought us to his fold a - gain.

DENMARK Continued.




Maestoso.
Maestoso.
Wide, wide as the world is thy command, Vast as eter - ni - ty, eter - ni -ty thy love, Firm as a rock thy truth shall stand, When
Pia.
Forte.
Forte.
rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When rolling years shall cease to move.
Forte.

GREENVILLE. 8. 7. Sharp Key on F.



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